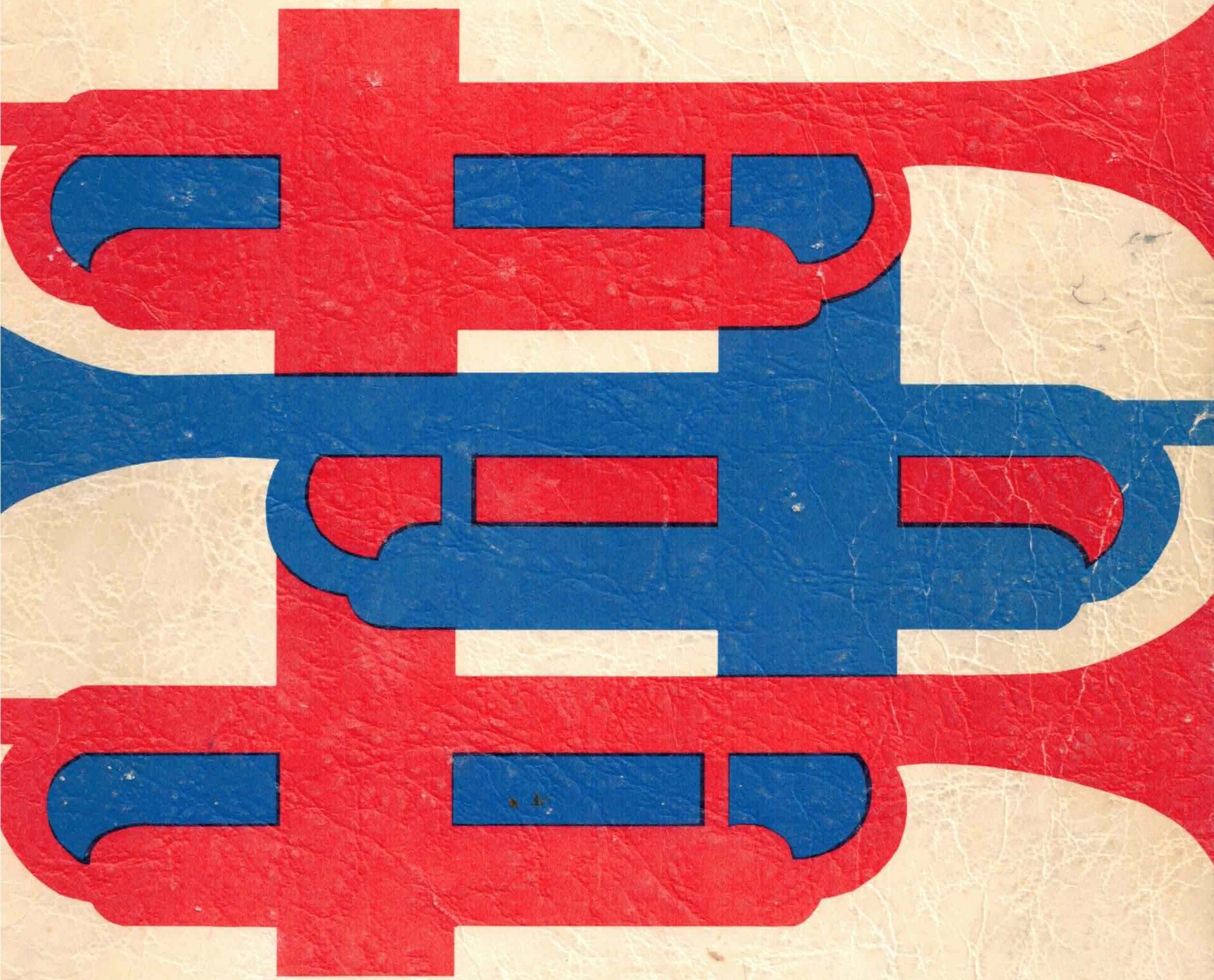
CLAUDE GORDON

SYSTEMATIC APPROACH TO DAILY PRACTICE FOR TRUMPET



O 4702

CARL FISCHER
Inc.

10.00

Donie Yank
205860

CLAUDE GORDON

SYSTEMATIC APPROACH TO DAILY PRACTICE FOR TRUMPET

HOW TO PRACTICE
WHAT TO PRACTICE
WHEN TO PRACTICE

A FIFTY-TWO WEEK TRUMPET COURSE DESIGNED TO DEVELOP A REGISTER FROM THE SECOND C BELOW LOW C TO C ABOVE HIGH C, ALONG WITH THE POWER, ENDURANCE, SOUND AND CONTROL NECESSARY TO MEET THE DEMANDS REQUIRED OF THE PROFESSIONAL TRUMPET PLAYER.

CARL FISCHER, Inc.
62 COOPER SQUARE, NEW YORK 10003
BOSTON • CHICAGO • LOS ANGELES • SAN FRANCISCO

Copyright © MCMLXV by Carl Fischer, Inc., New York
International Copyright Secured
Copying or reproducing this publication in whole or in part violates the Federal Copyright Law.
All rights reserved including public performance for profit.

This Edition Published 1968 by Carl Fischer, Inc., New York

) 4702
I 5070

READ WHAT THESE GREAT ARTISTS SAY ABOUT THIS BOOK

During the years that Claude occupied the first trumpet chair in the Columbia Broadcasting System Staff Orchestra in Hollywood, he distinguished himself for his superior musicianship. With his brilliant tone, his great facility, and his extraordinary accuracy, Claude always turned in outstanding performances that contributed greatly to the success of our orchestra.

Wilbur Hatch

Musical Conductor
CBS Television
Hollywood, Calif.

WILBUR HATCH

I have known Claude for a number of years. I knew him as a great trumpet player and also a great teacher.

I think his new book should help everyone who is interested in being a good, strong trumpet player.

Conrad Gozzo

1st Trumpet NBC Studios
Television & Recording
Hollywood, Calif.

CONRAD GOZZO

As a musician and with much respect for Claude in our many years of professional work together, I highly acclaim anything he has to say about the trumpet. What is even more wonderful is that in my estimation, it's the first book on trumpet written that teaches you how to practice.

Sincerely,

Pete Candoli

Well known television
& recording artist.
Star of the great bands.

PETE CANDOLI

I use this book for my daily practice and study.

In my opinion, Claude Gordon is the finest brass teacher in the business; and I believe that this book, studied and practiced in the prescribed manner, will make an artist of anyone who has a reasonable amount of talent.

Sincere best wishes
with fond affection,

Wyle Harrell

Trombone Artist
Hollywood and Las Vegas Shows

WYLE HARRELL

This book presents an important step forward from previous methods of teaching trumpet. Claude Gordon has always been a perceptive and imaginative musician, and the student of his method will benefit from his thoughtful analysis of present day trumpet technique.

Leith Stevens

Motion Picture & Television
Composer-Conductor

LEITH STEVENS

I believe the Claude Gordon method of brass instruction to be the finest and a must for the serious student!

David B. Roberts

Hollywood Recording
Trombone Artist

DAVID B. ROBERTS

Having just studied the draft for Claude Gordon's studies and knowing that Claude has been working on this book for almost twenty years, I would certainly recommend these studies for every young student plus some of us old timers.

Sincerely,

Mannie Klein

One of the all time
great trumpet stars.
Motion Picture-Television-
Recording

MANNIE KLEIN

This is the first brass method book I've seen that is really a <u>method</u> and not just a collection of hackneyed exercises. The material here is so comprehensive, well organized, and logically presented that no serious student or professional can fail to benefit from it. I believe this book will prove invaluable to brass teachers as well. Every study necessary to the mastery of the instrument is here at fingertip, eliminating the need for the dozens of so-called "method books" previously required. I'm sure that this has been a labor of love for Claude.

John Wanner

John Wanner

Les Brown Orchestra
Buddy Morrow Orchestra
Steve Allen T.V. Show
Bob Hope T.V. Show
First Trombone, Carlton Hayes Orchestra

I studied with Claude for years, and I've found his daily routines to give me consistency and stability for all kinds of playing.

Jay D'Aversa

Solo Trumpet 6th Army Band
Presidio of San Francisco

JAY DAVERSA

BIOGRAPHY

Claude Gordon was born in Helena, Montana, to James Austin and Nellie (Elge) Gordon. Both of his parents, his brothers and sisters were all accomplished performers and formed a family orchestra playing for radio stations and hotels in the northwest.

His early training came under the experienced guidance of his composer-conductor father and his concert-pianist mother.

Having begun his music study at the early age of eight, Claude was cornet soloist of the Helena High School Band while still in the fifth grade.

His early professional training was extensive in local bands and orchestras including symphony, theaters and radio.

He moved to Los Angeles and studied trumpet for many years with the late Dr. Herbert L. Clarke and Louis Maggio.

He played with many of the great traveling orchestras and most of the major hotels and theaters on the west coast. He played in the motion picture studios at Los Angeles and many NBC and CBS radio shows.

Claude was first trumpeter for the CBS Broadcasting Company for eleven years under prominent conductors such as: Lud Gluskin, Wilbur Hatch, Mark Warnow, Leith Stevens, Paul Weston, the late Al Sack and many others.

In 1950 Claude formed his own orchestra to do recording for Capitol Transcriptions and since then has recorded for different companies including Vogue, Liberty and Warner Brothers.

In 1959 "Claude Gordon and His Orchestra" won the title "Best New Band in America" in a nation-wide contest of 183 bands from the United States and Canada.

The most severe critics are unanimous in their praise of his splendid ability.

Claude is presently a faculty member of the California Institute of the Arts - School of Music. He is very active in teaching and clinic work. His students appear in the leading orchestras throughout the country.

Now his own orchestra, his many personal appearances and clinic work more than fill his time.

THIS IS A BOOK ON HOW TO PRACTICE

Many are the ideas and phobias concerning breathing, mouthpiece placement, use of the lips, use of the diaphragm, pressure, no pressure, etc.

The student in a constant search to improve his playing and to gain the register, power and control required today becomes so involved in this maze of ideas that he neglects the one item necessary to develop this register, power and control; and that is, *How to Practice*. I find that this is the most misunderstood factor of brass students. Most troubles of the anxious player can be traced to a lack of routined development.

This book is designed to systematically develop strength and muscle coordination along with wind control so that the student will play naturally and easily as his fears disappear.

Practice must be done with a constant goal in mind just as in the construction of a tall building. The start is made by building a strong foundation upon which a skyscraper may be erected. This is an orderly process. First the trenches are dug. Next the forms are built. Then the cement is poured. The cement must dry. Then come the floors, the sides and finally the roof. Each item must come in its order until a firm, solid construction job is completed. So it is with the brass instrument. Altogether too many students try to put on a roof before they have even built a foundation, and trouble starts immediately. From then on, one item develops faster than anything else; and that is, fear.

Impatience is the enemy of the ambitious player. The reason is because you are developing and coordinating muscular action and cannot rush ahead any faster than nature will allow. In trying to proceed too rapidly, the student often times tears down faster than he builds up. Too often the student is lip conscious to the point that all emphasis is placed on this one item to the exclusion of the many other important factors that cause the lip to function. *All* of these items must be developed and coordinated. When the whole machine is working harmoniously, then playing becomes a pleasure without abusing the lips.

Often we hear the term, "So and so has a natural lip." Actually, everyone has a natural lip. Some individuals just fall easily into the knack of playing the instrument while others must develop it. So we come to the necessity of a systematic approach.

My biggest concern in writing this material is that there are over-anxious students who turn to the back of the book first or the impatient ones who skip over in their rush to develop too rapidly. The purpose of these routines is to build gradually and systematically. Therefore, I must stress again and again that these routines must be practiced as prescribed - no more than one lesson each week and each lesson thoroughly practiced. It will take a *minimum* of one year to cover this material correctly.

It is at the request and suggestion of many fine players, teachers and students that I have undertaken the task of writing this systematic approach. This approach has helped me, it has helped them, and with serious, concentrated study it can help you.

Sincerely,

Claude T. Gordon

THINK WHEN YOU PRACTICE

There are seven items to playing trumpet. The same apply to all brass valve instruments, and the trombone may be judged accordingly.

1. Wind Power
2. The Lips
3. The Control of Air
4. The Tongue
5. The Muscles of the Lips and Face
6. The Fingers of the Right Hand
7. The Left Hand

Each one of these items must be developed until it works correctly by habit. All seven of these may be compared to spark plugs in an automobile. If one is not functioning, the machine cannot work easily and smoothly. It is out of balance. When all function correctly by habit, then the machine runs *easily* and smoothly and your work is a pleasure.

Incorrect habits are sometimes more easily developed than correct habits, and a habit is hard to change so *THINK* when you practice. *WHY* are you practicing a particular exercise? Have a goal in mind. Aimless blowing will not get you anywhere.

Remember, the playing of your instrument is by development and coordination *just like any athlete*. Therefore, we must train in the same manner.

THE LIPS

The only purpose of the lips is to vibrate. They may be compared to a double reed; possibly an oboe reed is an illustration. Notice how an oboe player is always fussing with his reed to see that it vibrates properly.

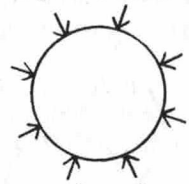
Proper development so as to vibrate freely in all registers is necessary for power, endurance, tone and flexibilities.

As the lip tightens and relaxes causing movement under the mouthpiece, it is absolutely necessary to moisten the lips.

There is no such thing as "no pressure," and it is beneficial to dismiss the subject from your mind and let proper development by routine practice take care of the amount of pressure.

When ascending to higher register, the lip should contract *toward* the *mouthpiece*.

When descending to lower notes, the lips should relax.

Example: 

Do not use smiling or stretching back movements of the lips. This causes weak endurance and a thinning out of tone.

There is always much discussion as to placement of the mouthpiece on the lips, and different players have played successfully with different positions. However, for freer vibration and more endurance in *all* registers and for power and control, the mouthpiece should be placed more on the upper lip. This gives the advantage of more lip in the mouthpiece or more vibrating surface. The lower the mouthpiece is placed, the more it tends to shut off the vibration.

While we are on the subject of the lips and vibration, it may be well to mention the bent mouthpiece as this concerns vibration.

To some, bending the mouthpiece is extremely beneficial. To some, it is harmful.

A student on this matter should seek the advice of a competent teacher, whereas an experienced player may use common sense and a little experimenting.

FACIAL MUSCLES

The muscles of the face and lips must be developed and trained to pull toward the mouthpiece. This is done by careful, correct practice of these following calisthentic routines. *THINK* when you practice.

1. Use a mirror.
2. When ascending make sure the lips pull together toward the mouthpiece.
3. When descending make sure that they relax.
4. Eventually you will develop a feeling of gripping the mouthpiece which will give you a strong, sure feeling.
5. The movement of the muscles thru correct practice will grow to be habit and work with the rest of the machine.

THE TONGUE

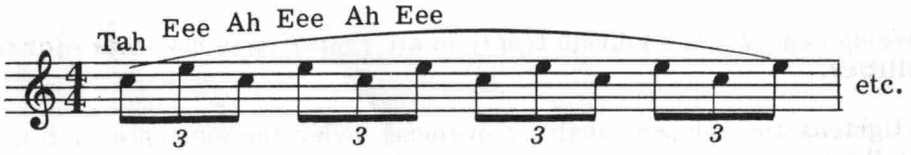
The purpose of the tongue is far greater than generally realized. The tongue creates the resistance that enables one to play higher, to lip trill, and control the instrument, as well as articulation.

The tongue creates the resistance with air in the mouth in the same manner as the nozzle of a garden hose creates resistance with water pressure.

To illustrate, say "AHH" and then say "EEE" and notice how the tongue raises and lowers.

Get this fact well established in your mind and when ascending think "EEE" and when descending think "AHH."

Lip trills are accomplished by this same movement:



Actually, for a trill of this type, it is better not to move the lips at all; rather, let the tongue do all the work.

Diagram showing an illustration of the movement of the tongue.

Side view of mouth.
Shaded area represents
the tongue in "Ahh"
and "Eee" positions.

How high or low the tongue moves depends on many things: the shape of each person's mouth, how high you are playing, etc.

This cannot be measured so let nature decide. When you practice, just think these things and nature will decide how much is necessary.

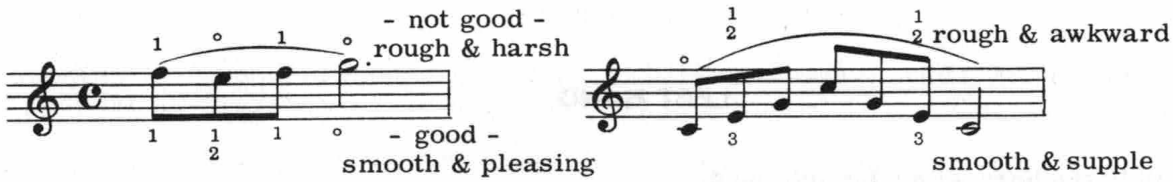
One item of extreme importance: As you ascend and the tongue moves to the syllable "EEE," you must blow stronger to meet the resistance.

I find it beneficial to develop the back of the tongue as well as the front. To do this, I have made extensive use of the syllable "K". This should be developed to the same degree of accuracy and fluency as the syllable "T."

FINGERS

The only way that fingers can be developed is by proper practice. This is not difficult.

1. Don't push the valves down. *Strike them hard.*
2. Lift your fingers *off* the valves and strike them down hard.
3. I have used a great deal of so-called false fingering in order to develop the fingers.
4. In some cases the conventional scale fingering that you originally learned to play with is not the best. For example:



5. In developing fingers, use repetitious practice over and over again.

CONTROL OF AIR AND WIND POWER

I mentioned before that the air stream is controlled by the tongue.

I have written these routines so that our first thought is to always have enough wind.

Some people by nature have a large capacity of air, and their physique gives them good power and strength.

If you are not born with it, you can develop it whether you are large or small.

First of all, get all phobias and ideas out of your head such as: pushing out your stomach, breathing from the stomach, breathing high, breathing low, etc.

1. Air will only go one place - into your lungs.
2. Forget about what your stomach or your diaphragm looks like. Think only of taking a breath. Now:

   A. Stand up.
   B. Take a big breath - fill up from the bottom to the top so that you feel full.
   C. Do not lift your shoulders up. You can't get air in them.
   D. When you are full of air, hold it but relax.

      (a.) Check if you are relaxed by counting slowly *out loud* to ten with your voice sounding calm and in its natural tone. (If your voice is strained as though you were tense, then you are not relaxed.) Keep working on this until you can be full of air and perfectly relaxed at the same time.

   E. Next, let the air all out, but do not let your chest drop. Fill up again.

F. Keep repeating this until you are tired. Gradually, you will develop the diaphragm and back muscles for proper use.
G. Remember, this will not develop overnight.

I heartily recommend exercise such as boxers use, roadwork and all, to help develop your wind.

With proper practice of the following routines, the control of your air will develop greatly thru repetitious use.

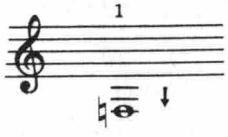
1. Take a big breath, fill up, even if you only play *one note*. Get in the habit of filling up. (You wouldn't start a trip with the gas tank of your car only 1/4 full.)
2. Now pick up your horn and *blow*. Don't hold back. Put air thru your horn. It is all right if you miss, but get in the habit of blowing.
3. Never let your air supply get below *half-way*. Always keep filling up.
4. When you are going uphill, *blow*. Don't hold back - step on the gas.
5. When descending, ease off - save it.

LEFT HAND

1. Hold the horn with your left hand.
2. In a firm grip, you are the master not the horn.
3. Wrist relaxed, there are movements of this hand that control the instrument.
4. Keep the horn straight up and down *not* tilted to one side.

PEDAL TONES

The practice and use of the pedal register - that is, the notes from F♮ below Low C on the Treble Staff on down



have been neglected almost completely in all writings. Whether or not this has been intentional by writers or because of the difficulty of explaining this on paper without the aid of a live teacher, I do not know. However, the value of the consistent practice of this register is well known to all fine trumpet players, soloists and artists.

The use of these notes in practice will, if properly used:

Correct your emboucher - therefore, help high register.
Give you great command of your instrument.
Give you more power and fluency.
Aid your attack and sureness.
Develop better vibration.
Develop intervals and fluency.
Bigger sound in *all* registers.
Develop endurance.

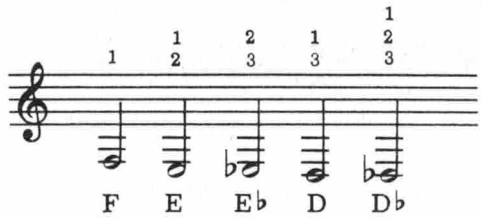
Because of the importance of this practice, it must be done by a progressive routine for gradual development.

The pedal routine, therefore, is the first thing we play every day. There is *no* need to warm up or play preliminaries before. Start right out on this routine first every day and *stick to it*.

To start playing your pedals, you must listen carefully to *pitch*. Make sure the sound is in your mind as these notes are not naturally on the instrument - you make them :

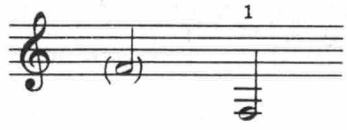
Play a low F♯ with all three valves.

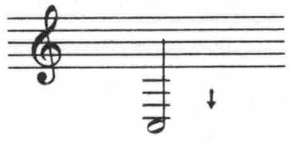
While you are holding the note, make it go flat, very flat. Notice the feeling you have of forcing this note flat. This is the "feel" of the pedal F - E - E flat - D and D flat.

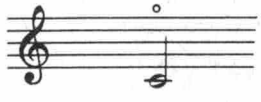
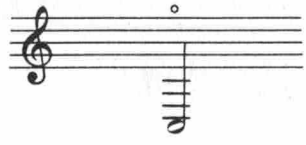


All these notes feel the same; and with a little experimenting, you will be able to get them well enough to start your practice. *They are not difficult*. It is just new. I have had students play them on their first lesson so *do not* build up a mental block.

As the pitch is so very important, it is a good idea to test the sound of each note before playing by sounding the octave above first.

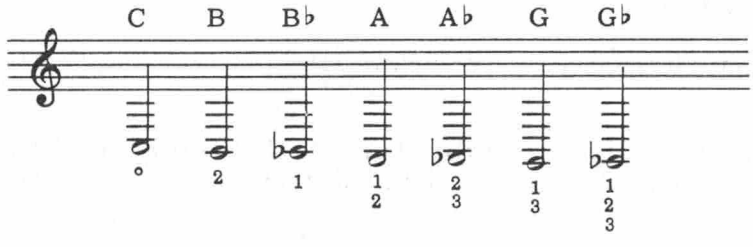
sound this first to establish pitch then play this

Don't worry about the sound of your tone. This will take time to develop. The tone will get stronger and bigger as you progress. Remember, a baby creeps before it walks.

From Pedal C down  the feel is different.

To start experimenting for this register play a low C. Now relax all the muscles. Let the lower

jaw relax *too* as in saying "AHH" and play the Pedal C. To some, this may play on the first attempt while others may have to experiment awhile to find it.

1. Don't stop blowing
2. Keep the lips vibrating (or buzzing).

When you get the feel of the "C", then it is the same down thru the next G flat.



Then from F down, it gets very easy and is just a matter of time and practice.

The register from Pedal C down has a tendency to be very flat, especially at first. Do not let this worry you. Strive to develop the feel first, and then pull it up to pitch as you improve.

Do not be impatient. Some develop a flare for these rapidly and may reach the second Pedal C in a few weeks. For others, it may take months. Just consistently and faithfully practice the routine every day trying to push a little farther each day. (Always attempt one half step farther than you can go.) In time, results will well-reward your patience.

Do not deviate from the fingering I have marked even though you may think some others are easier. All the lower octaves use the same fingering: G with 1 and 3. F♯ with all three.

The lips will not miraculously get stronger by aimless blowing. They must be developed. It is *how you practice* that counts.

Our purpose is to strengthen and train muscles *not destroy* them. *Follow these rules*:

1. Rest as much as you play.
2. When you are tired, rest.
3. Always take a *big* breath. This will save your lip muscles.
4. Trumpet playing is a form of athletics. Keep yourself in good physical condition. Keep in training like any athlete.
5. Concentrate when you practice. Keep your mind on what you are doing. Discipline yourself.
6. Study - understand the purpose of your practice, the value of each routine, what you are developing, etc.
7. Practice in a happy frame of mind. Do not get angry. When you get angry, you stop thinking; and when you stop thinking, you stop playing.
8. A minimum of seven days should be spent on each lesson. Although, you may spend more if necessary.
9. It is absolutely essential that you practice these routines in the prescribed manner.

ALWAYS REMEMBER

IT'S HOW YOU PRACTICE THAT COUNTS

The first two routines of each lesson do not have time signatures. In these routines, they are not necessary. In fact, to worry about specific time would be detrimental to the exercise.

These are calisthenics and should be practiced with freedom. Take your breath relaxed when needed.

I HAVE REFERRED TO THE FOLLOWING BOOKS FOR USE WITH THIS SYSTEMATIC APPROACH

1. Clarke's Technical Studies for Cornet and Trumpet, Second Series.
   By Herbert L.Clarke
   Published by Carl Fischer, Inc.

2. Lip Flexibility on the Cornet or Trumpet.
   By Walter M. Smith
   Published by Carl Fischer, Inc.

3. Saint-Jacome's Grand Method for Trumpet or Cornet, Part Two.
   Published by Carl Fischer, Inc.

4. Lip Flexibilities for Trumpet.
   By Charles Colin
   Published by Charles Colin, 111 W. 48th St., New York, N. Y.

5. Arbans Celebrated Method.
   By J. B. Arban
   Published by Carl Fischer, Inc.

6. Clarke's Characteristic Studies for the Cornet, Third Series.
   By Herbert L. Clarke
   Published by Carl Fischer, Inc.

LESSON ONE

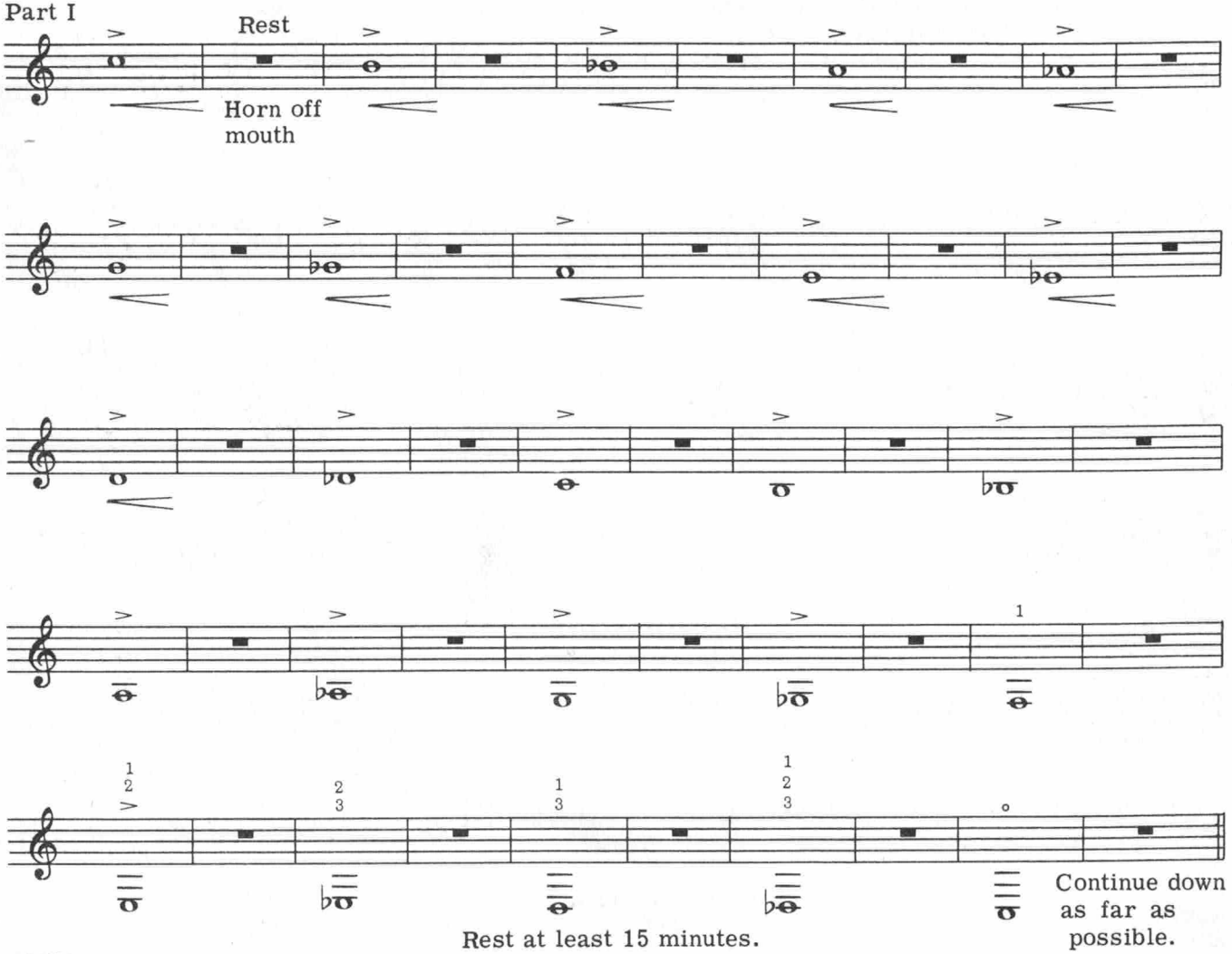
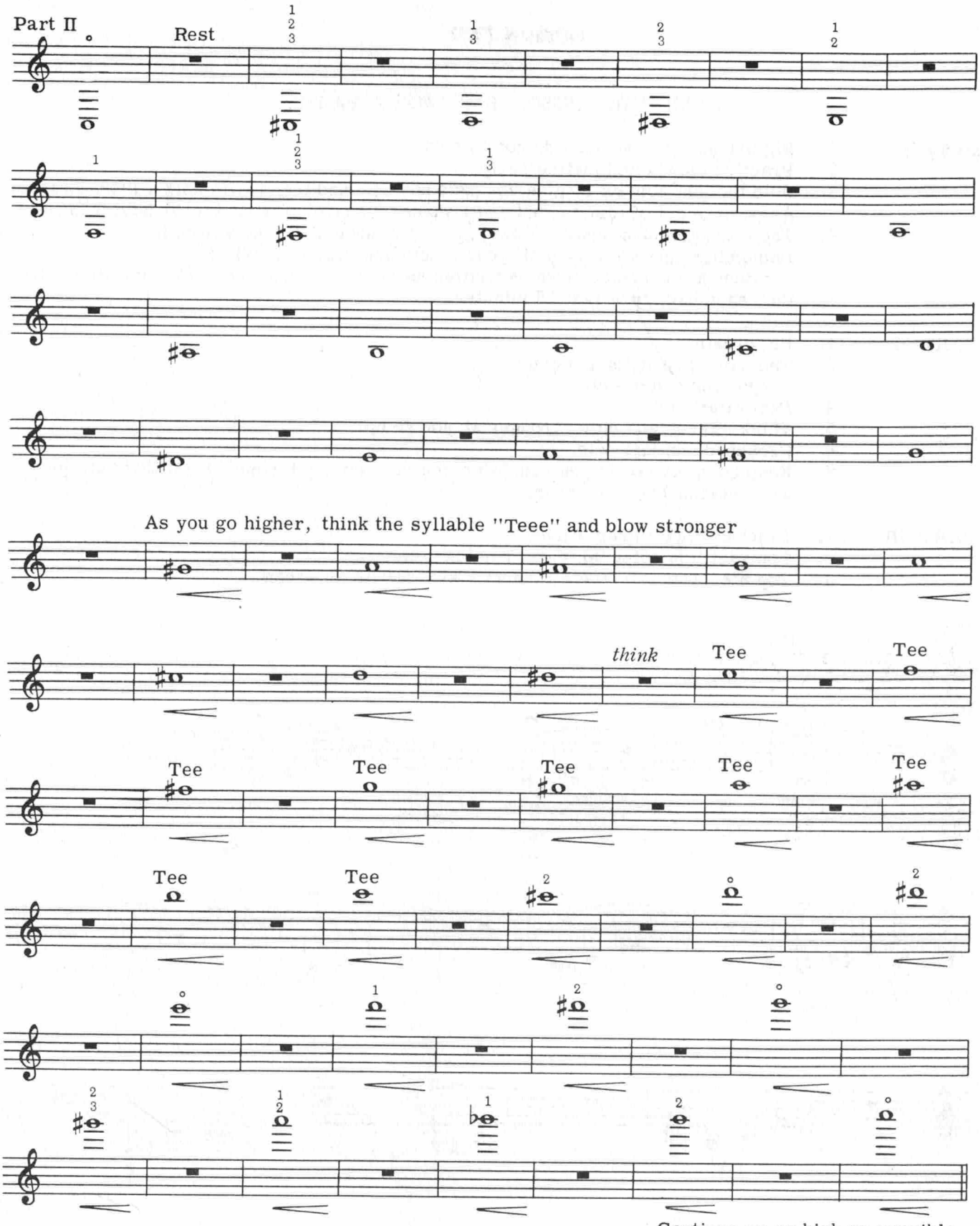
NOTE: THIS LESSON HAS TWO PARTS.

PART I:

1. Big breath.
2. Do not hold back.
3. Hold the note as long as possible with a crescendo at the end. Hold the note until all air is gone and longer (until your stomach shakes).
4. Take the horn off your mouth and rest as long as you have played.
5. Continue down in this manner as written as far as you can, and strive to go a little farther each day.
6. Rest between each note.
7. The lesson is an example. It may take some time to go as far as I have written or you may go farther than I have written. Go as far as you can and make three attempts to go on. When you have gone as far as possible, rest for 15 minutes and go to Number II.

PART II:

1. Practice in same way as Number I.
2. As you go higher, blow stronger, step on the gas, think "Teee" on higher notes.
3. When you get as high as possible, make three attempts to go on. Then rest one hour before you play anymore.



RULE: Make three attempts for a high note and that is all. Trying to hit high notes over and over can do more harm than good.

Rest at least one hour.

N5070

LESSON TWO

NOTE: THIS LESSON HAS THREE PARTS.

PART I:

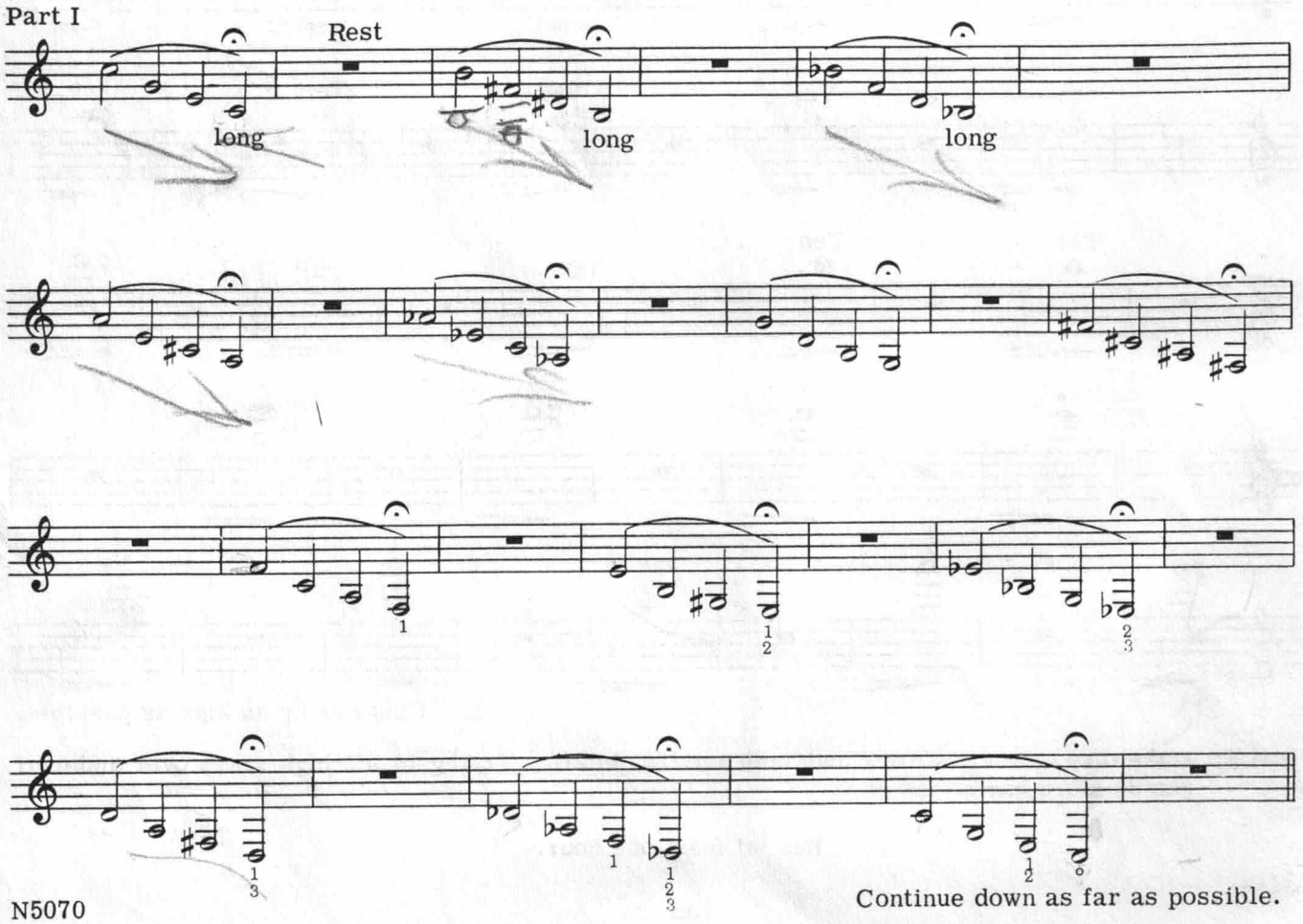
1. Big breath - full sound - do not hold back.
2. Practice slowly and meticulously.
3. Hold the last note as long as you have any air, and then try to hold a little longer. As you run out of air, the note will shake or quaver - still try to hold it longer.
4. The arpeggios are legato. However, if you need air, take a breath.
5. Remember, get your horn off your mouth and rest as marked.
6. Continue the exercise down as written as far as you can. Strive to go a little farther each day, then rest 15 minutes.

PART II:

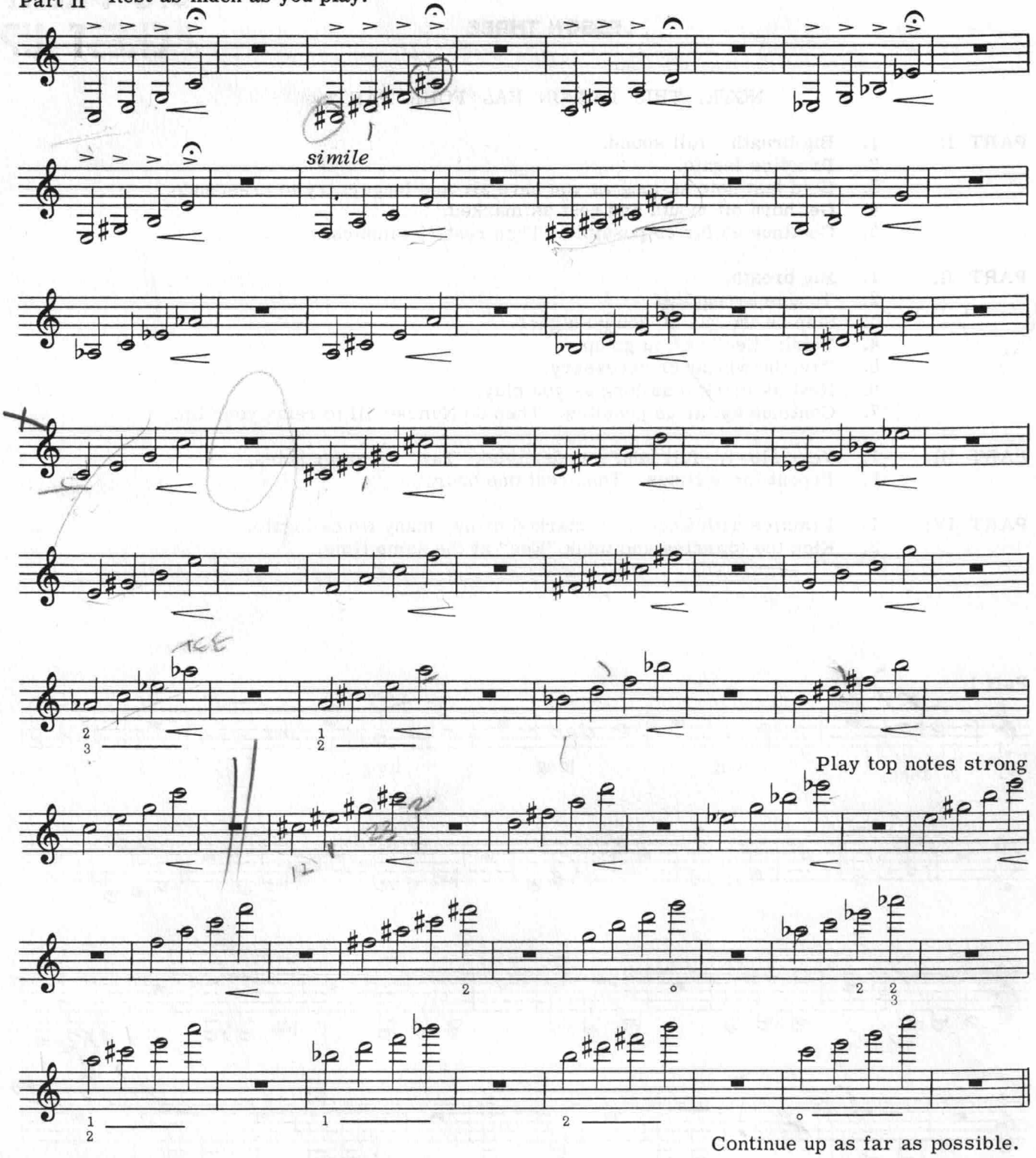
1. Big breath.
2. The same arpeggios going up.
3. Tongue instead of slur.
4. Rest after each.
5. Think "Teee" and blow stronger as you go up.
6. Crescendo on last note.
7. Keep going as far as you can. When you can't go any farther, make three attempts. Then rest at least one hour.

PART III:

1. Practice legato many times.
2. Contract lips going up; relax coming down.
3. Top note should be the strongest - kick it with an accent.

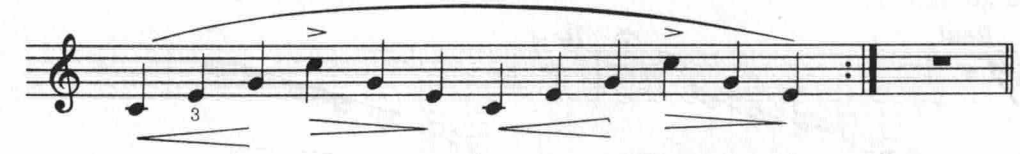


BIG BREATH
CHEST UP

Part II Rest as much as you play.

Remember: three attempts and that is all.

Rest at least one hour.

Part III For Lip Muscles - Lips contract *toward mouthpiece* as you ascend and relax coming back down.



Repeat hundreds of times until lips form the habit of working correctly. Rest regularly.

BIG BREATH
CHEST UP

LESSON THREE

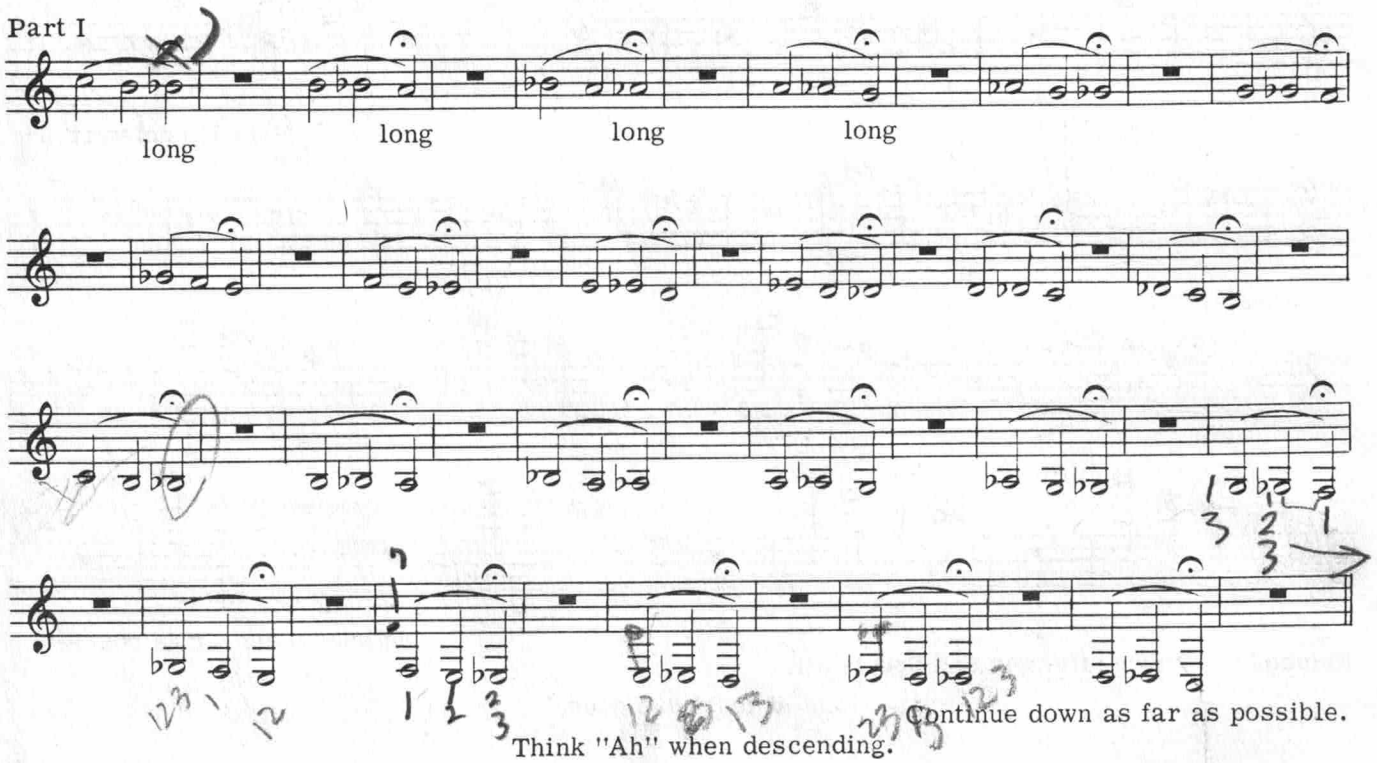
NOTE: THIS LESSON HAS FOUR PARTS.

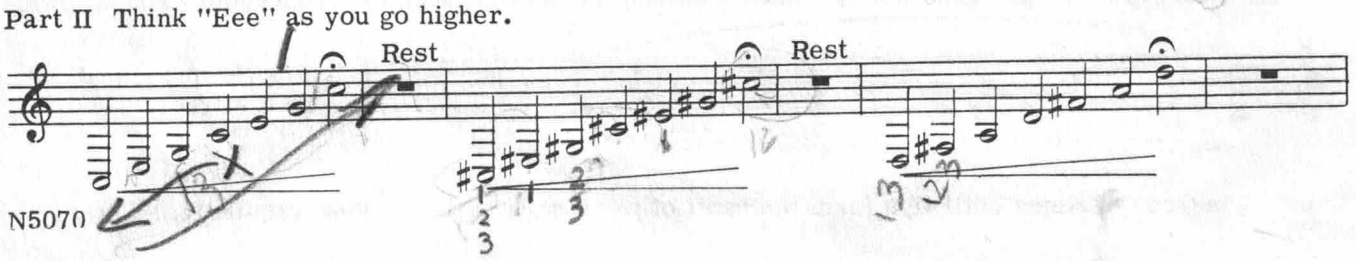
PART I:
1. Big breath - full sound.
2. Practice legato.
3. Hold last note as long as you have air and longer; try to crescendo.
4. Get horn off mouth and rest as marked.
5. Continue as far as possible. Then rest 15 minutes.

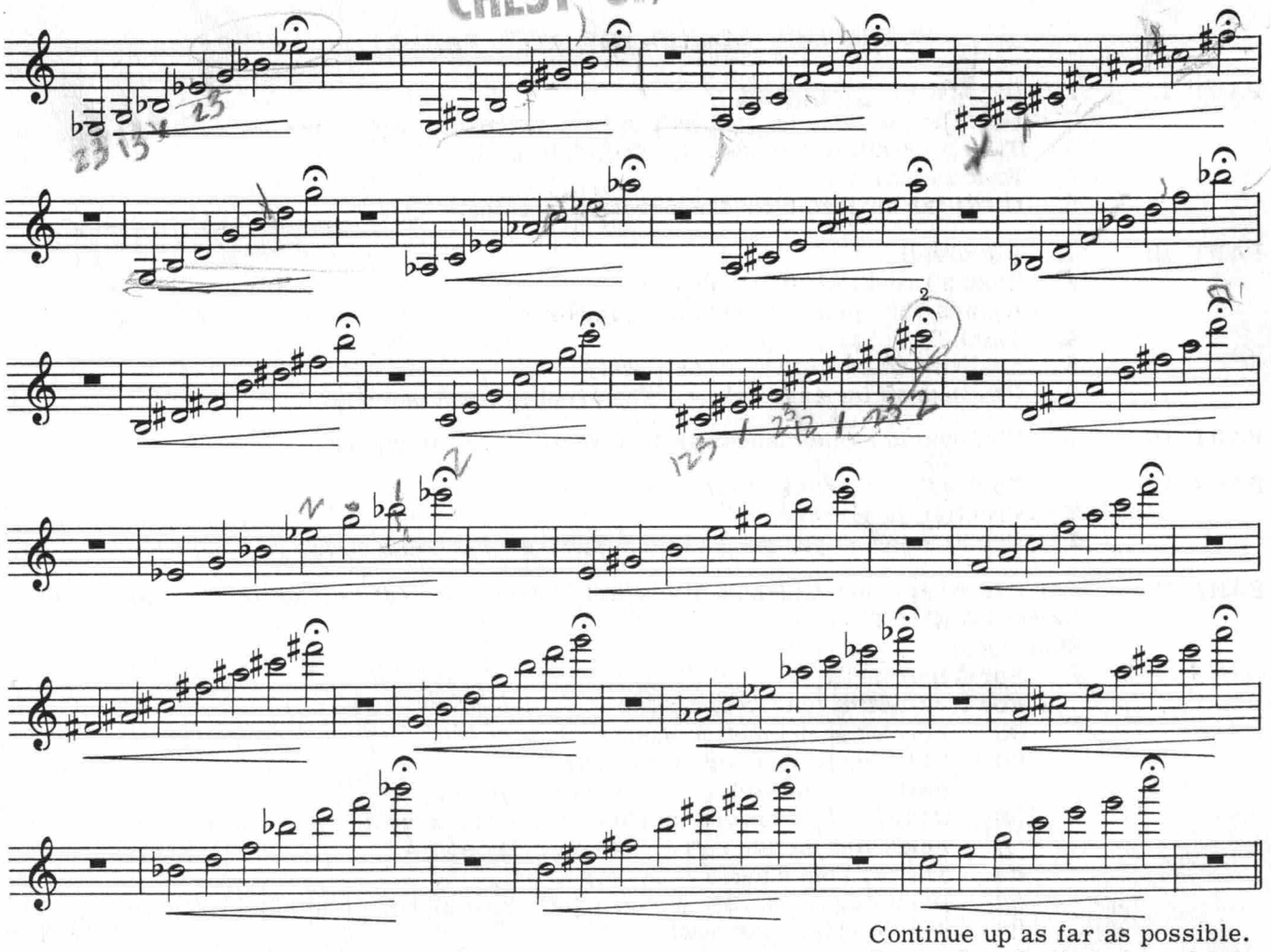
PART II:
1. Big breath.
2. Tongue arpeggios.
3. Step on the gas as you go higher.
4. Think "Eee" as you go up.
5. Breathe whenever necessary.
6. Rest as marked as long as you play.
7. Continue as far as possible. Then do Number III to relax your lip.

PART III:
1. Very slowly, full long sounds, think "Taw" on lower notes.
2. Repeat three times. Then rest one hour.

PART IV:
1. Practice with fingers as marked many, many times legato.
2. Kick the top notes and think "Eee" at the same time.



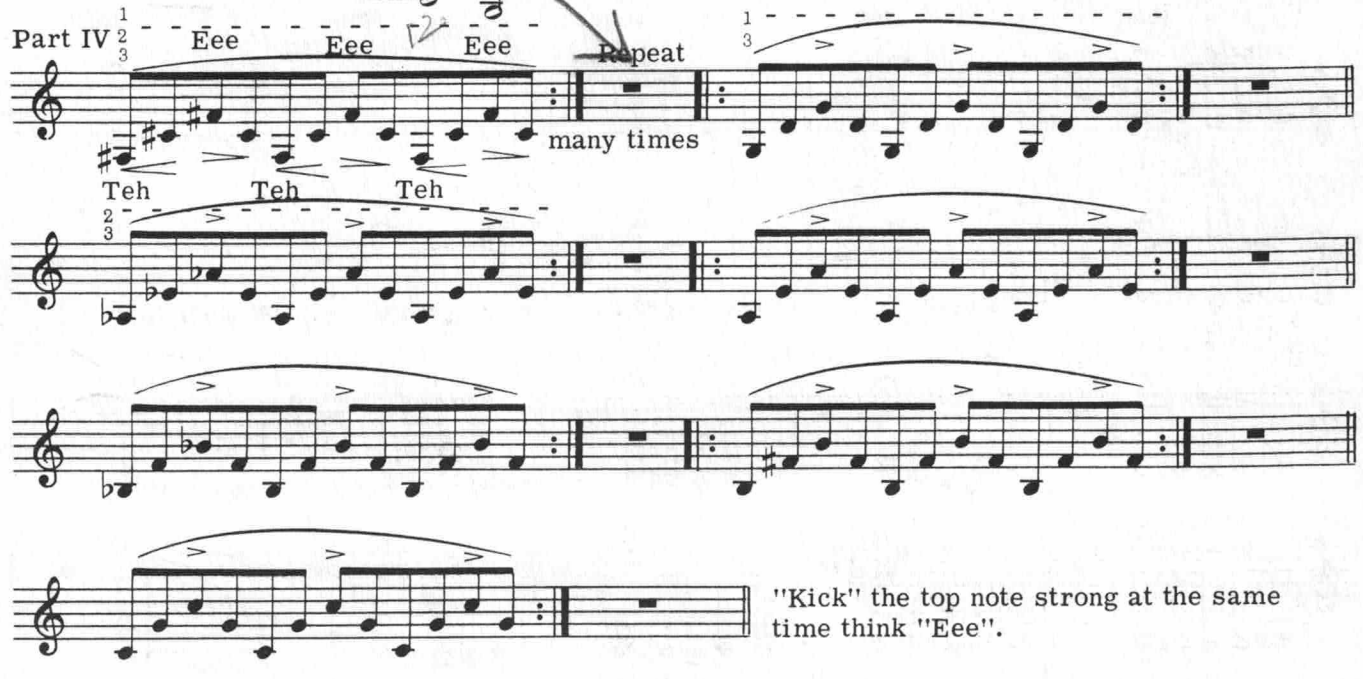


BIG BREATH
CHEST UP

Continue up as far as possible.
Remember: 3 attempts and out.

Part III To relax lip.

3 times. REST ONE HOUR.

Part IV



"Kick" the top note strong at the same time think "Eee".

Repeat many times - always thinking of tongue movement.

LESSON FOUR

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:
1. Big breath - full sound.
2. Hold the last note as long as you have air and longer. Crescendo
3. Take a breath if you need it. Keep full of air.
4. Rest as marked.
5. Go as far as possible. Then rest 15 minutes.

BIG BREATH
CHEST UP

PART II:
1. Big breath.
2. Take a breath when you need it.
3. Always have plenty of air on high notes.
4. Think "Tee" as you go up.
5. Last two notes legato; *crescendo.*
6. Continue as far as possible. Then rest at least one hour.

PART III:
1. Continue in same manner as last week - kick the top note.

PART IV:
1. To develop the back of the tongue.
2. Practice as marked.
3. Think "Kee" as you go up; think "Kaw" as you come down.

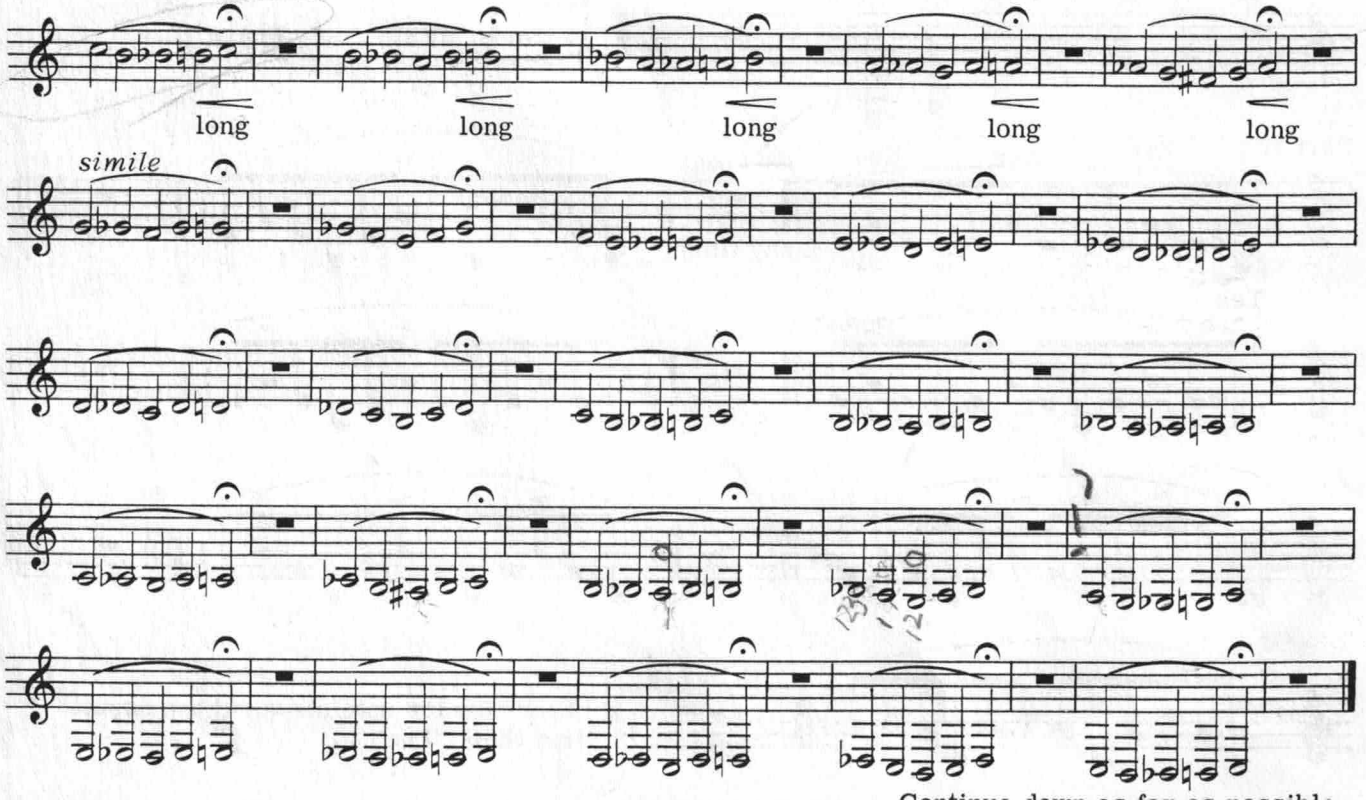
PART V: For this routine use Clarke's Technical Studies, second series for the cornet, by Herbert L. Clarke.

Study One:

For fingers.

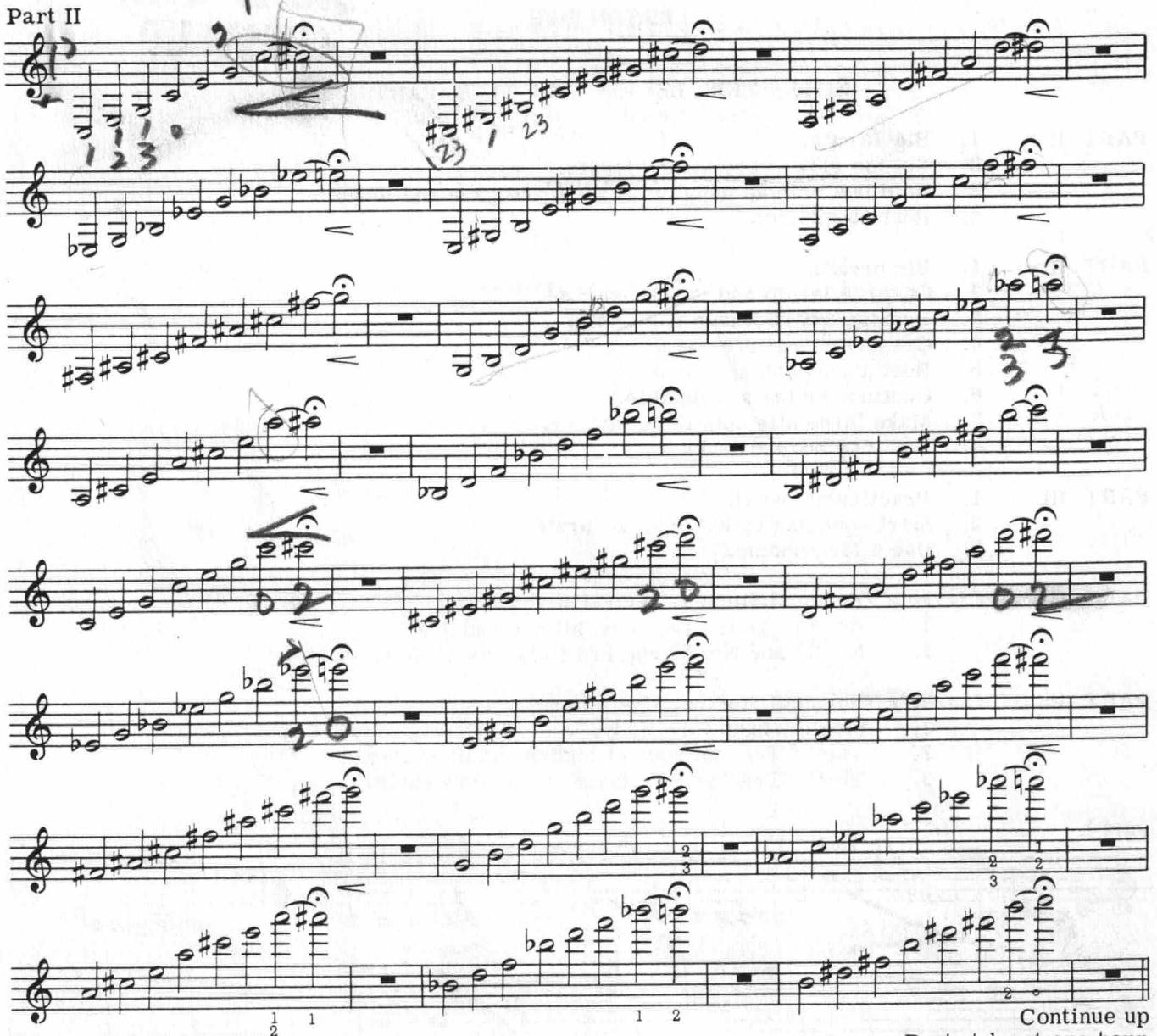
For contracting and relaxing lip:

(a) Play slow and meticulous.
(b) Lift fingers high and strike hard.
(c) Rest between each exercise as you go up.
(d) Contract lips toward mouthpiece as you go up and play louder.
(e) Relax lips as you come down and play softer.
(f) The top note should be the strongest.
(g) Don't stop at No. 25, but go a few steps higher. Stop when tired.
(h) Skip the etude for now.

Part I Slow and deliberate

Continue down as far as possible.
Breathe when you need it.

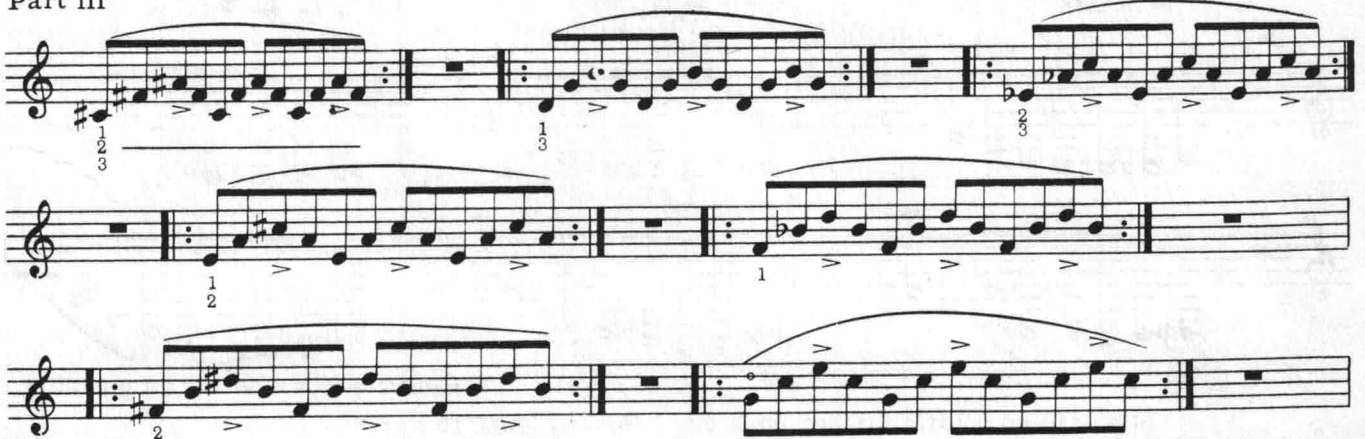
Rest at least 15 minutes.

Part II

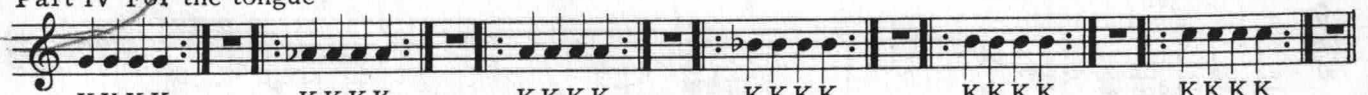


Continue up
Rest at least one hour

Part III



For contracting and relaxing lip tighten going up- relax coming down. For tongue level-think "Eee" going up think "Ah" coming down

Part IV For the tongue

KKKK KKKK KKKK KKKK KKKK KKKK

Repeat each many times until the "K" starts to sound as well as "T". On higher notes think "Kee". On lower notes think "Kaw".

N5070

LESSON FIVE

BIG BREATH
CHEST UP

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:
1. Big breath.
2. Not too slow, very steady legato.
3. Hold last note as usual until all air is gone and longer.
4. Rest 15 minutes.

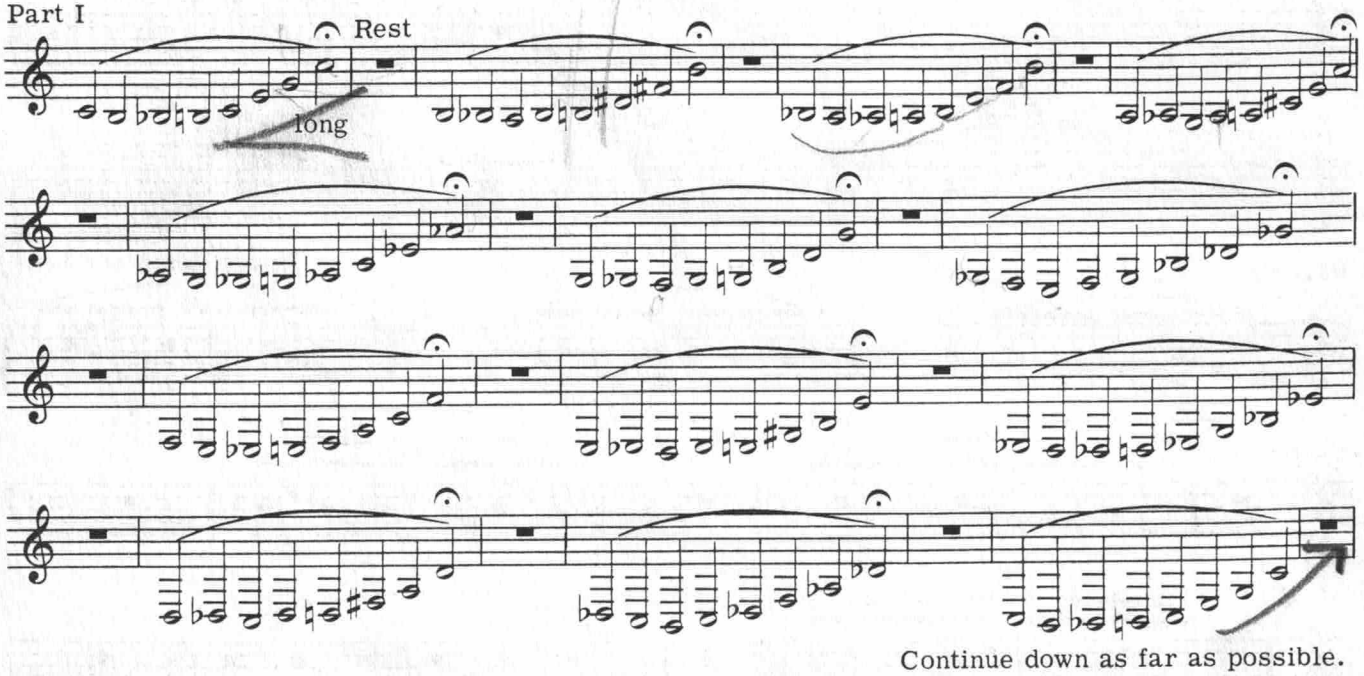
PART II:
1. Big breath.
2. Observe legato and tongue marks.
3. Breathe where I have it marked.
4. Crescendo last note as usual.
5. Rest after each as marked.
6. Continue as far as possible.
7. Make three attempts to go farther.
8. Rest one hour at least.

PART III:
1. Practice as usual.
2. Start speeding up but keep accurate.
3. Use a Metronome.

PART IV: Clarke's Technical Studies, second study.
1. No. 36 use 3rd finger on all E's and A's.
2. No. 37 and No. 39 use 3rd finger on all A's.

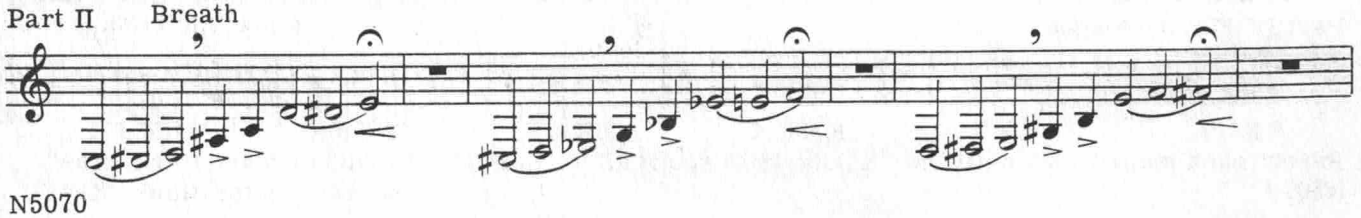
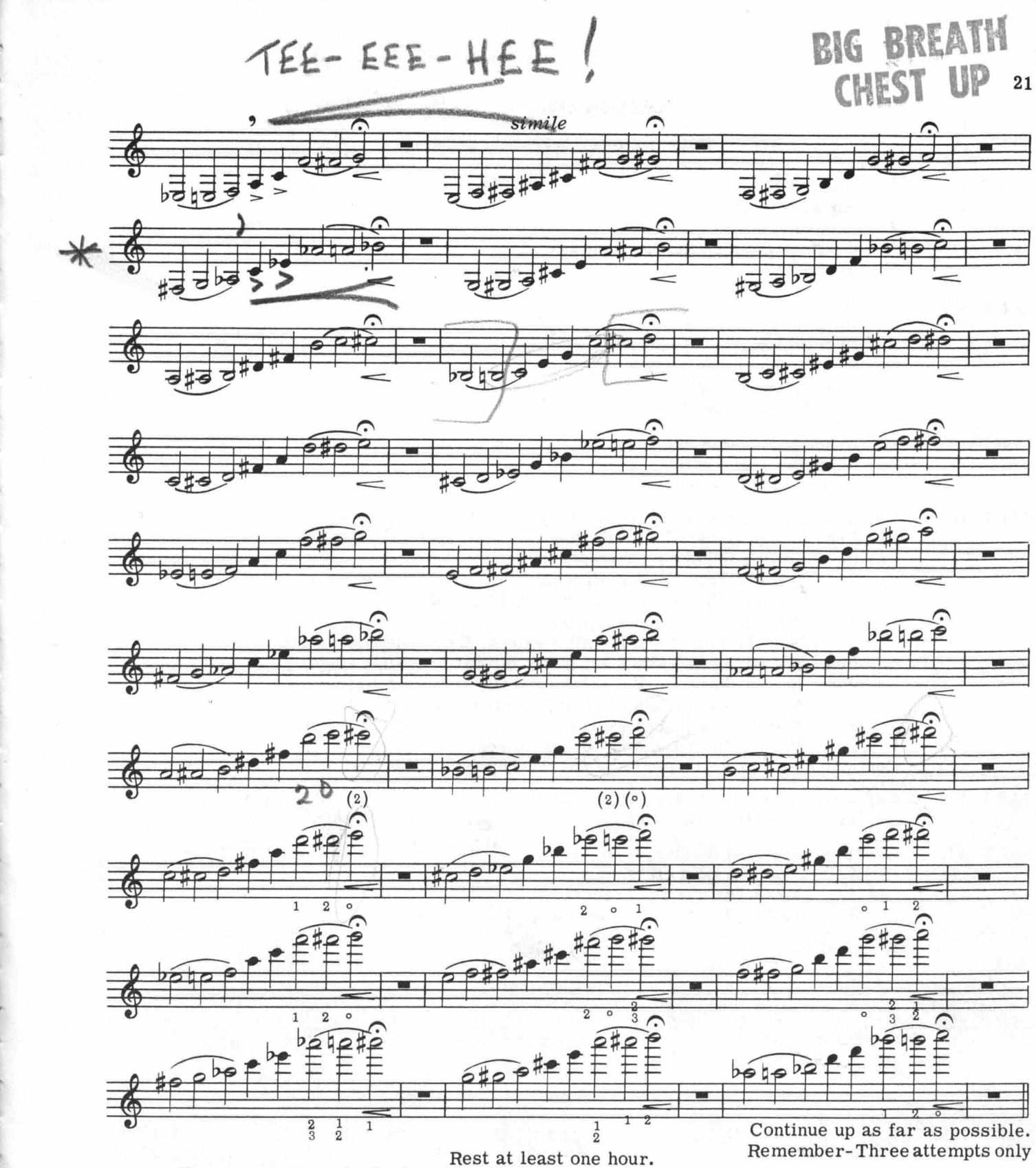
PART V: Clarke's Technical Studies, first study.
1. Single tongue this study.
2. Think "Tee" as you get higher and blow stronger.
3. Think "Taw" as you descend and blow easier.

Part I



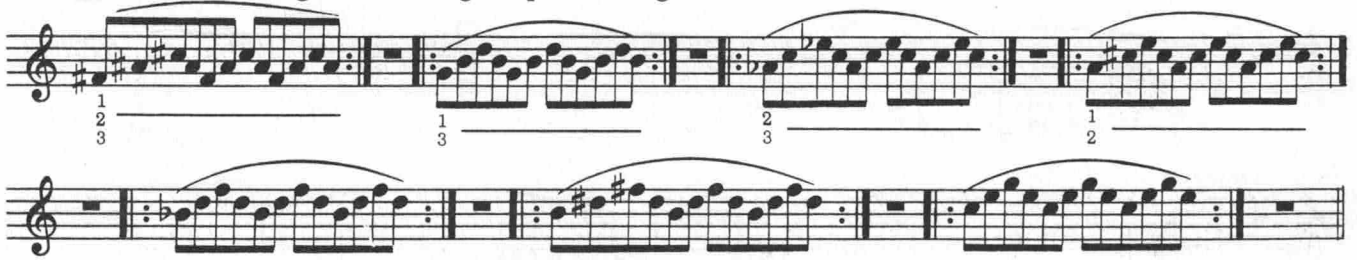
Continue down as far as possible.

Strive to go a little farther each day. Rest at least 15 minutes.

Part II



Rest at least one hour.

Continue up as far as possible.
Remember- Three attempts only

Part III For contracting and relaxing of lip. For tongue level.

Review Exercises in Lessons III & IV.
As you improve speed these up.

LESSON SIX

NOTE: THIS LESSON HAS SIX PARTS.

PART I:
1. Big breath.
2. Breathe as necessary.
3. Long last note as usual.
4. Continue down as far as possible.
5. Rest 15 minutes.

PART II:
1. Big breath.
2. Breathe as marked.
3. Observe legato and tongue as written.
4. Step on the gas as you get higher.
5. Crescendo last note.
6. Rest at least one hour.

PART III:
1. Practice in same manner.
2. Work for speed with accuracy.
3. Kick top note as usual.

PART IV: Clarke's Technical Studies, third study - observe slur marks.
Lift fingers high and strike hard. Rest between each exercise.
Use the following fingering on exercise:
1. No. 47, 3rd valve on all E's.
2. No. 49, bars 7 and 8 use 3rd on E's.
3. No. 52, 3rd on E's and A's.
4. No. 53, bars 3 and 4 - all 3 valves, harmonic fingering.
5. No. 54, bars 3 and 4 - 1 and 3 valves, harmonic fingering.
6. No. 55, bars 3 and 4 - 2 and 3 valves, harmonic fingering.
7. No. 56, bars 3 and 4 - 1 and 2 valves, harmonic fingering.
8. No. 57, use 3rd on all A's.
9. No. 58, bars 1 and 2 - use all three.

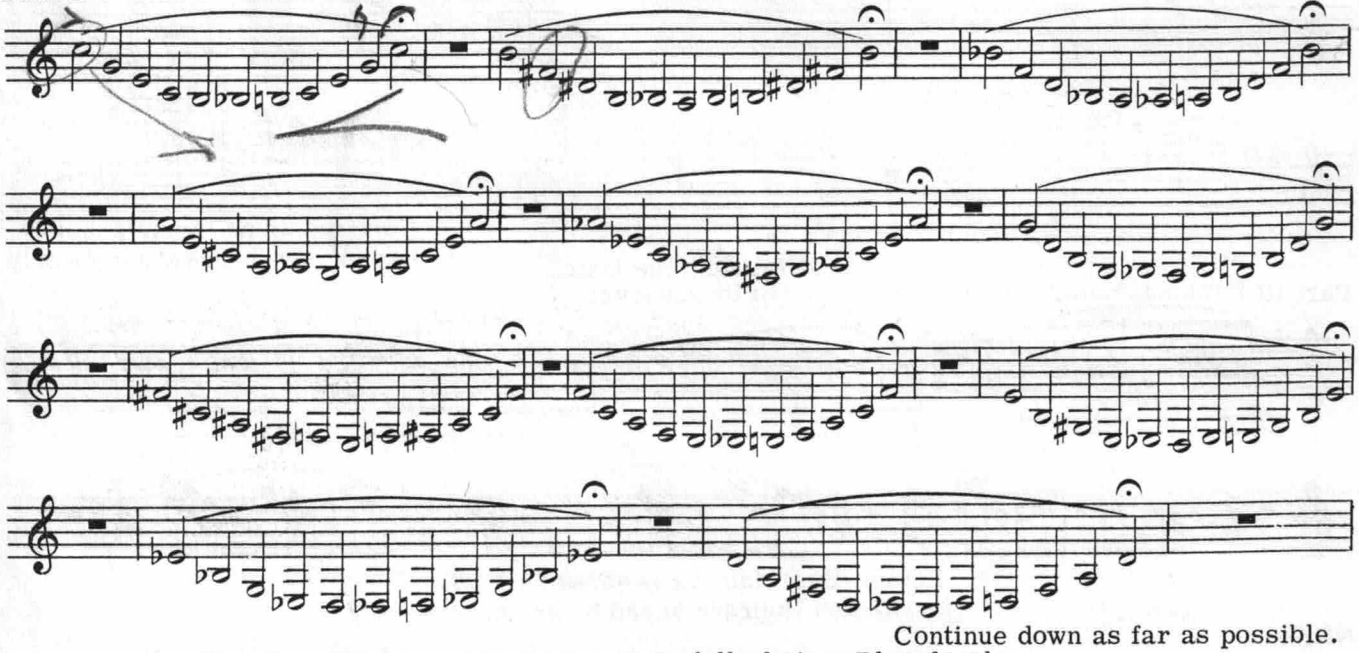
Continue up using harmonic fingering wherever possible.

PART V: Clarke's Technical Studies, second study.
1. Practice single tongue.

PART VI: Clarke's Technical Studies, first study.
1. Practice with "K" tongue.
2. Think "Kee" when ascending.
3. Think "Kaw" when descending.

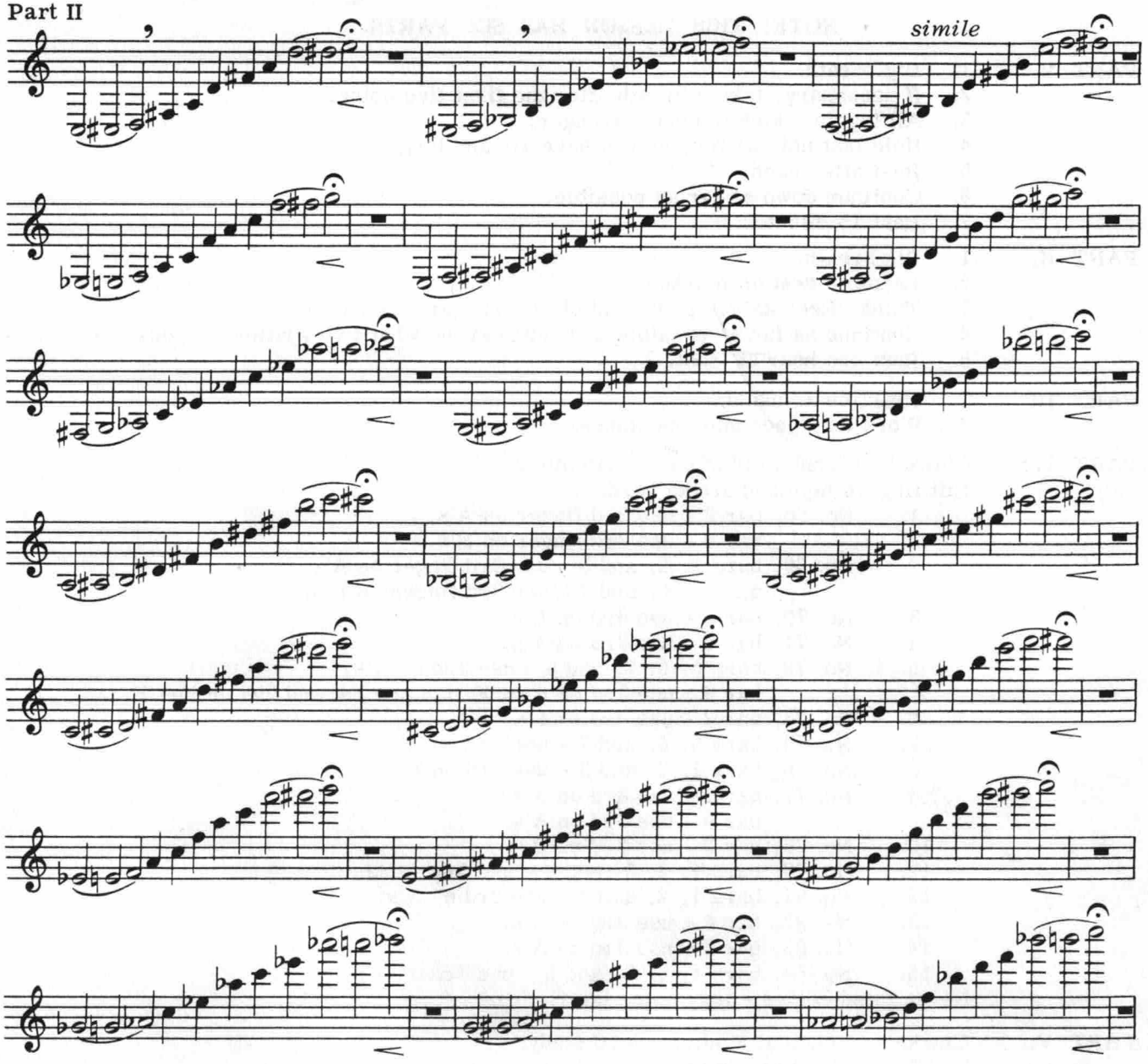
BIG BREATH
CHEST UP

Part I

TA-HEE

Continue down as far as possible.

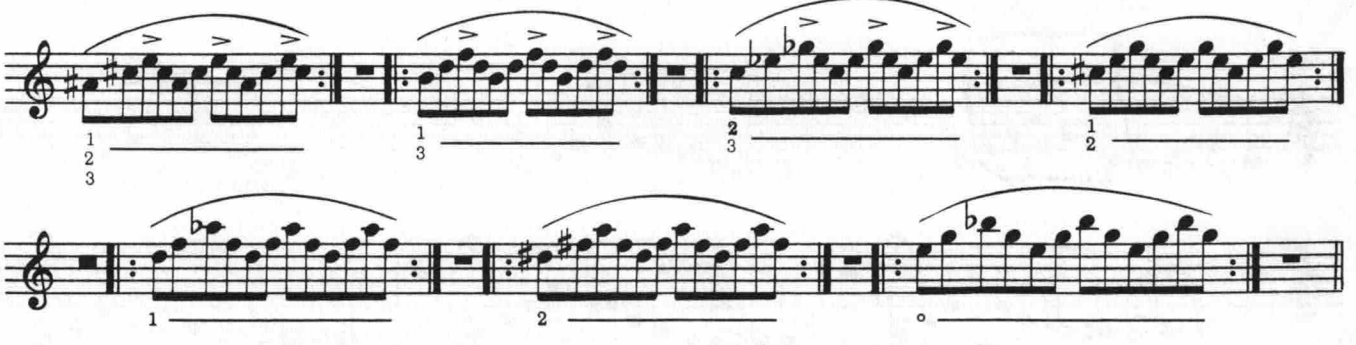
Breathe whenever necessary - Keep full of air - Blow freely.
Put air through your horn.

Part II



Continue up as far as possible - Rest at least one hour.

Part III For contracting and relaxing lip and tongue level.



Review No. III of Lessons III, IV, and V. Work for more speed.

BIG BREATH
CHEST UP

LESSON SEVEN

NOTE: THIS LESSON HAS SIX PARTS.

PART I:
1. Big breath.
2. If necessary, take a breath after the first five notes.
3. All legato - kick top note stronger.
4. Hold last note as long as you have air and longer.
5. Rest after each.
6. Continue down as far as possible.
7. Rest 15 minutes.

PART II:
1. Big breath.
2. Legato - rest as marked.
3. Think "Eee" as you go up and blow stronger; crescendo.
4. Continue as far as possible and even beyond what I've written, if possible.
5. Rest one hour at least.

PART III:
1. Practice as usual.
2. Work for speed and smoothness.

PART IV: Clarke's Technical Studies, fourth study.
Lift fingers high and strike hard.

1. No. 66, bar 2 - use 3rd finger on A's.
   bar 6 - use 3rd finger on E's.
2. No. 69, bars 1, 2, and 3 - use 3rd finger on A's.
   bars 5, 6, and 7 - use 3rd finger on E's.
3. No. 70, bar 8 - use 3rd on E's.
4. No. 71, bar 6 - use 3rd on A's.
5. No. 72, bars 5, 6, 7, and 8 - use 3rd on A's.
   bar 9 - use 3rd on first E, but use 1st and 2nd on last E.
6. No. 73, bar 2 - use 3rd on F♭.
7. No. 74, bars 5, 6, and 7 - use 3rd on A's.
8. No. 76, bars 1, 2, and 3 - use 3rd on E's.
9. No. 77, bar 4 - use 3rd on A's.
   bar 9 - use 3rd on A's.
10. No. 78, bar 2 - use 3rd on B♭♭.
11. No. 79, bars 1, 2, 3, and 4 - use 3rd on A's.
12. No. 81, bars 1, 2, and 3 - use 3rd on A's.
13. No. 82, bar 8 - use 3rd on A's.
14. No. 83, bar 6 - use 3rd on A's.
15. No. 84, bars 5, 6, 7, and 8 - use 3rd on A's.

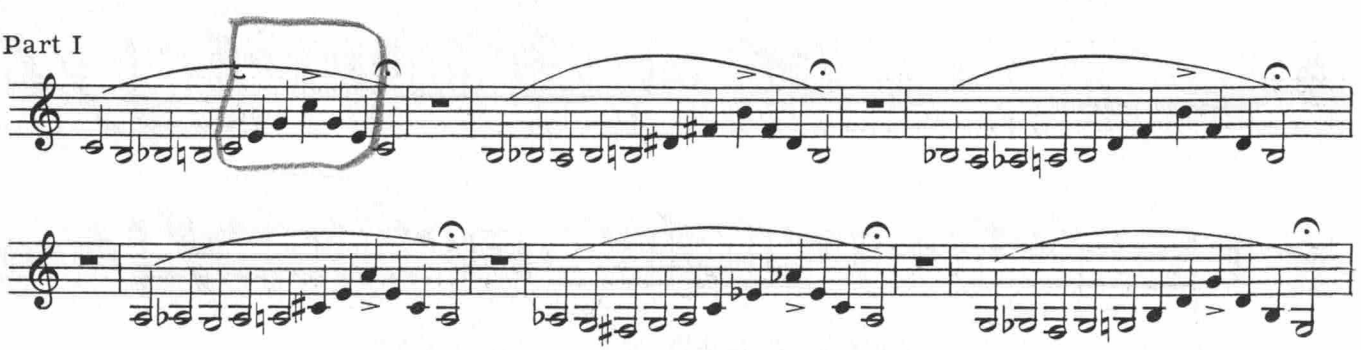
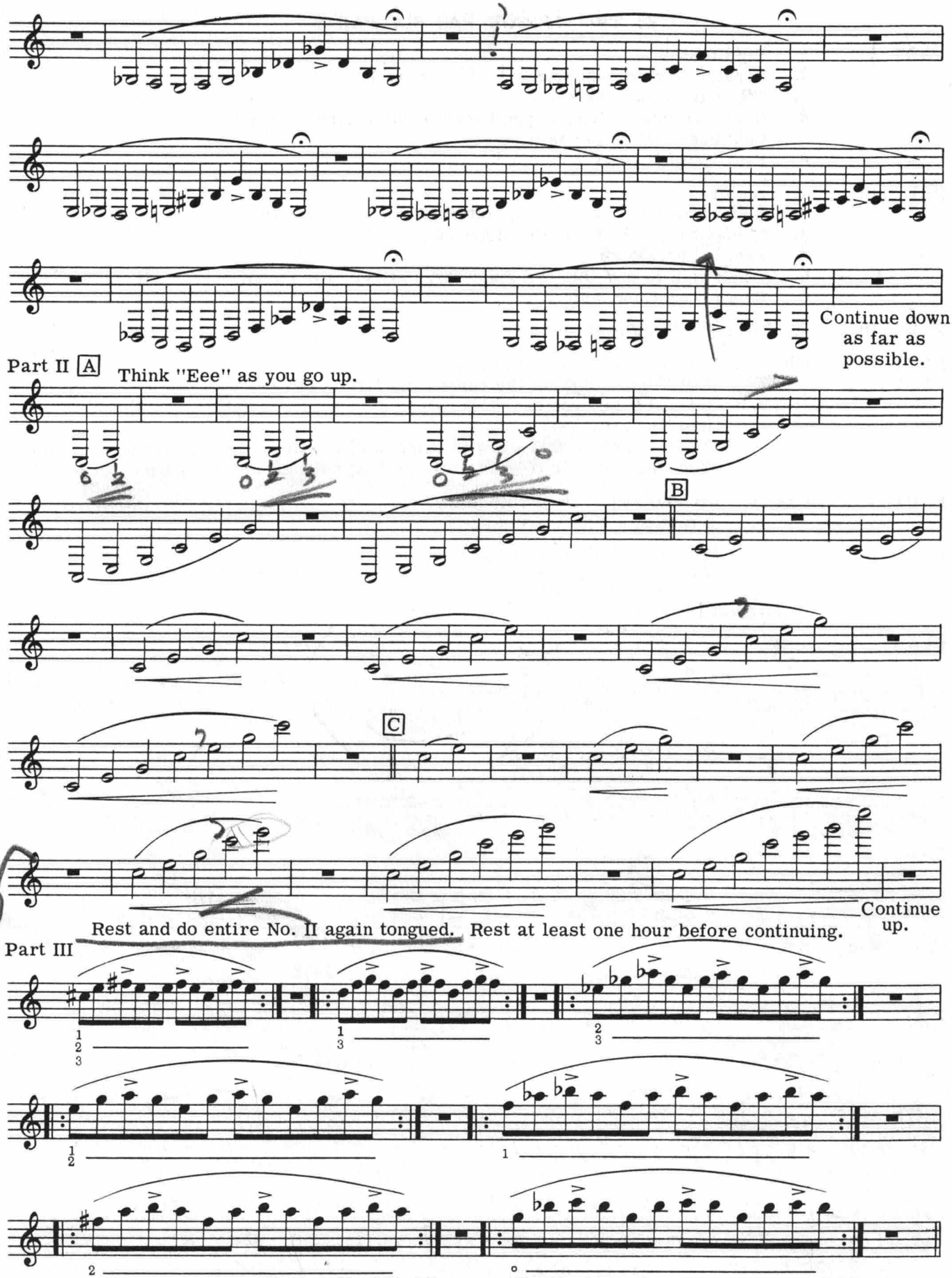
Never mind etudes - they come later.

PART V: Clarke's Technical Studies, third study.

1. Practice single tongue.
2. Think "Tee" as you ascend.
3. Think "Taw" as you descend.

PART VI: Clarke's Technical Studies, second study.

1. Practice "K" tongue.
2. Think "Kee" as you ascend.
3. Think "Kaw" as you descend.

Part I


Continue down as far as possible.
Part II A
Think "Eee" as you go up.
B
C
Continue up.
Rest and do entire No. II again tongued. Rest at least one hour before continuing.
Part III

Review No. III of Lessons III, IV, V, and VI.

LESSON EIGHT

NOTE: THIS LESSON HAS SIX PARTS.

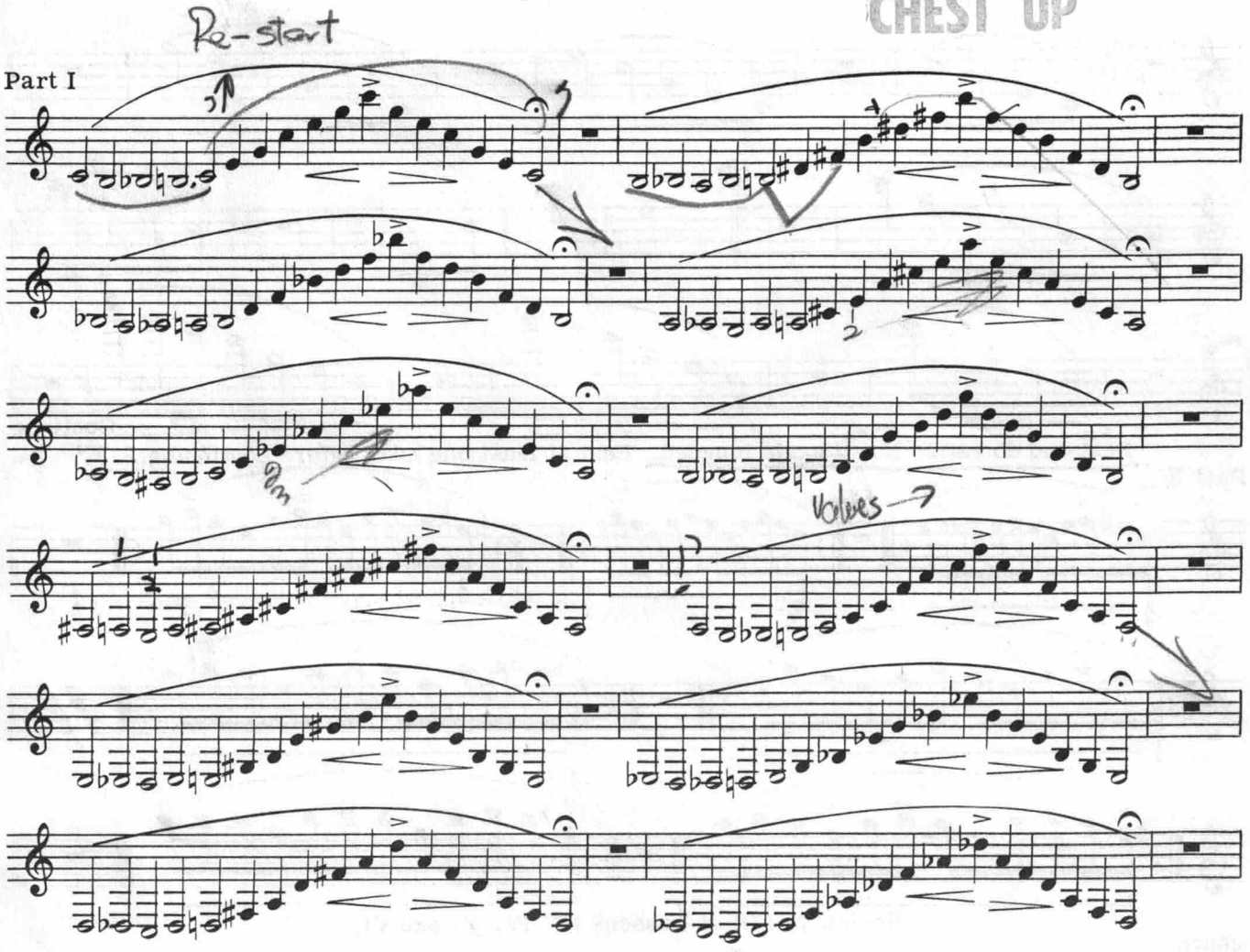
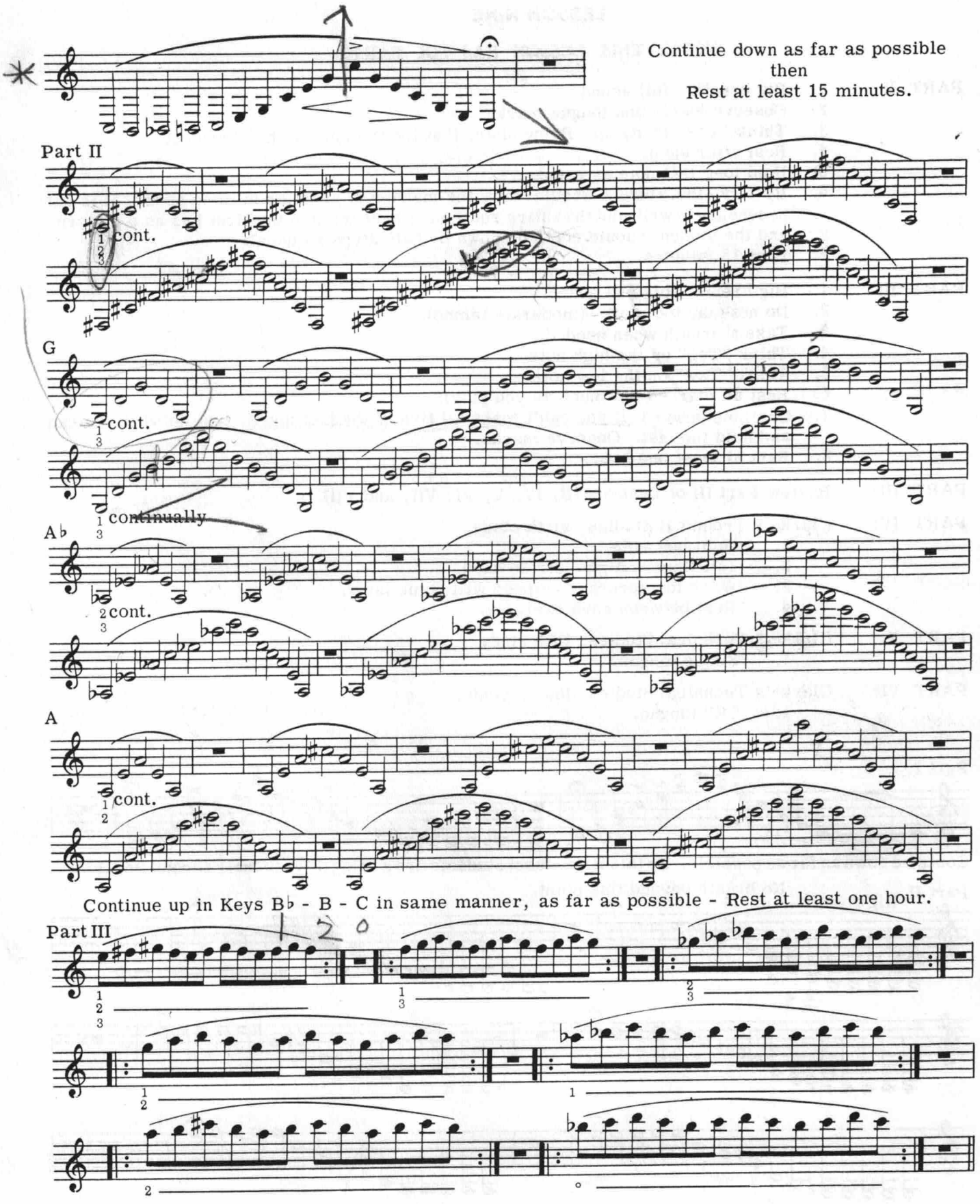
PART I:
1. Big breath.
2. Breathe when necessary.
3. Top note is the strongest.
4. Hold last note as long as you have air and longer as usual.
5. Continue down as far as possible.
6. Rest 15 minutes.

PART II:
1. Big breath.
2. Blow stronger as you go up; softer when you come down.
3. Remember, top note is the strongest.
4. Rest between each.
5. Go as high as possible and make three attempts to go on.
6. Rest at least one hour.

PART III:
1. Practice as marked.

PART IV: Clarke's Technical Studies, fifth study.
1. Lift fingers high off the valves and *Strike Hard.*
2. By this time, you can start using your own judgment as to alternate (harmonic) fingering.
3. Try to continue this study at least two half-steps farther than it is written.
4. Hold the last note of each exercise long until all air is gone and longer.

PART V: Clarke's Technical Studies, fourth study.
1. Practice single tongue.

PART VI: Clarke's Technical Studies, third study.
1. Practice "K" tongue.

Review No. III of Lessons III, IV, V, VI, and VII. Now work for more speed.
I advise using a metronome with these daily, so that your speed remains consistent. Gradually increase the speed every few days, one notch at a time.

LESSON NINE

NOTE: THIS LESSON HAS SIX PARTS.

PART I:
1. Big breath - full sound.
2. Observe legato and tongue marks.
3. Think "Tee" going up. Remember, that the top note is the strongest.
4. Rest after each.
5. Hold long last note as usual.
6. By now, the student should have the manner of practice in mind so that it is not necessary to write out the entire routine. I have written the first two as a pattern, and the student should continue down by half-steps as usual.
7. Rest 15 minutes.

PART II:
1. Big breath - big full sound.
2. Do not play too slow (moderate tempo).
3. Take a breath when needed.
4. Think "Tee" on the high notes.
5. Think "Taw" on the low notes.
6. Rest as marked (as much as you play).
7. Continue upward, if you can't make all five of the last notes, just do what you can and hold the last. Observe marks.
8. Rest at least one hour.

PART III: Review Part III of Lessons III, IV, V, VI, VII, and VIII.

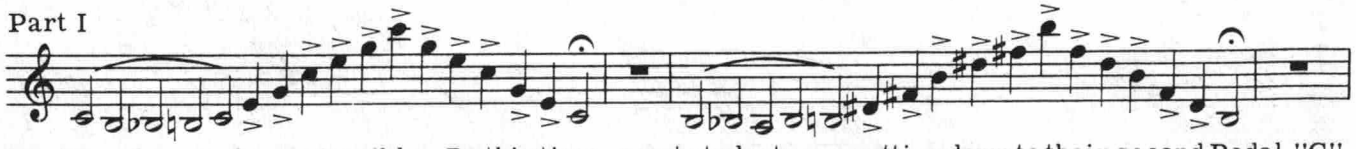
PART IV: Clarke's Technical Studies, sixth study.
1. Hold last note.
2. Lift fingers high - strike hard.
3. Work for accuracy - speed will come later.
4. Rest between each exercise.

PART V: Clarke's Technical Studies, fifth study.
1. Single tongue.

PART VI: Clarke's Technical Studies, fourth study.
1. "K" tongue.

BIG BREATH
CHEST UP

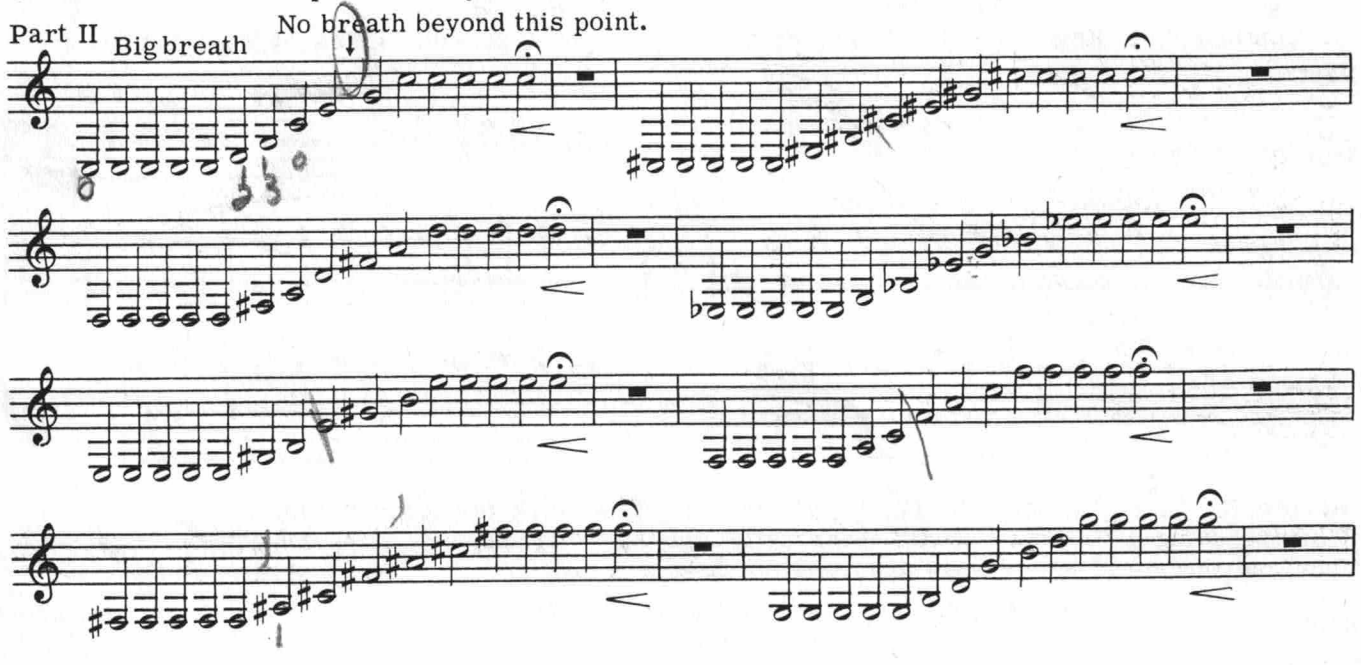
Part I

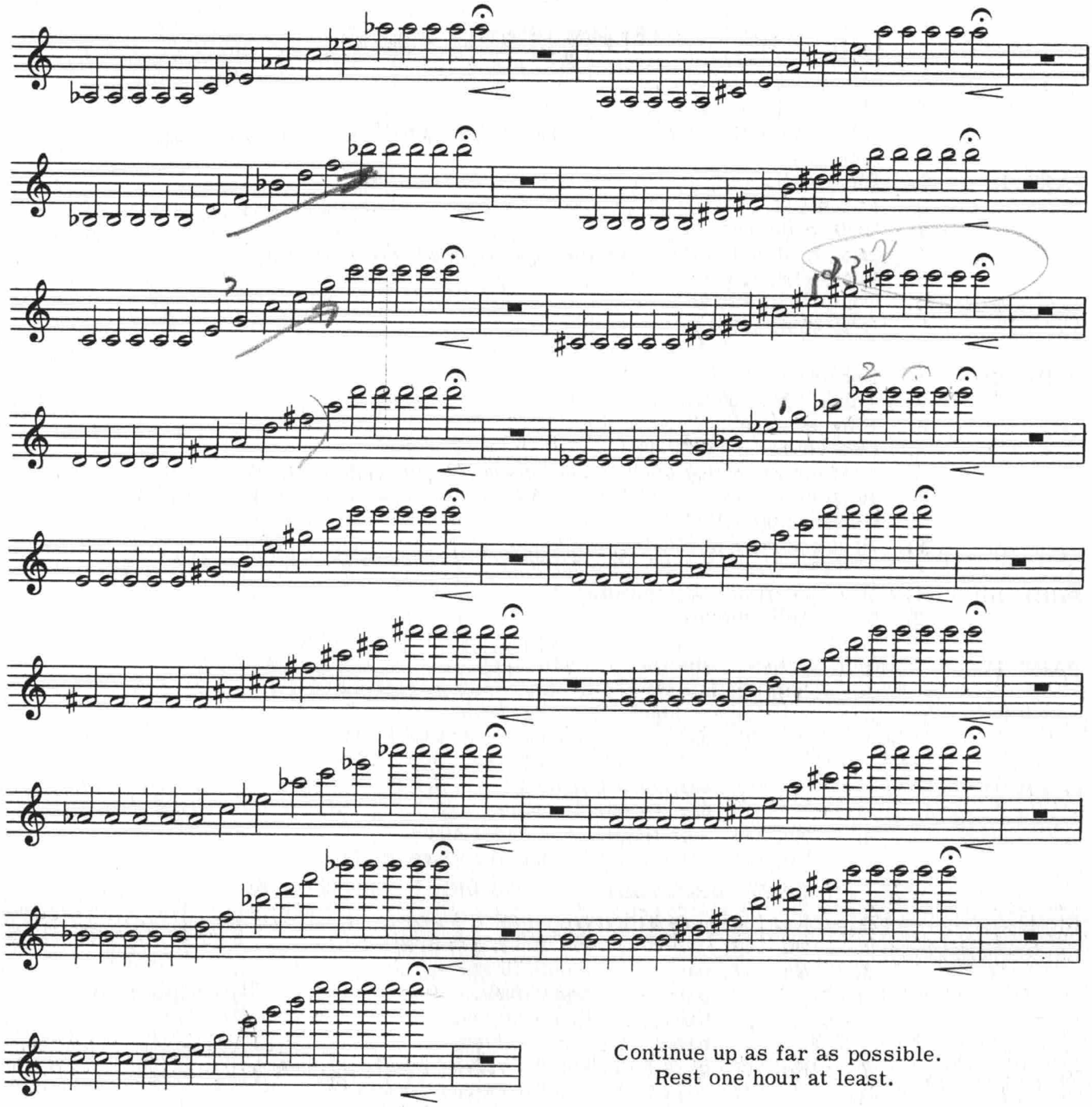


Continue down as far as possible. By this time, most students are getting down to their second Pedal "C".

Part II Big breath

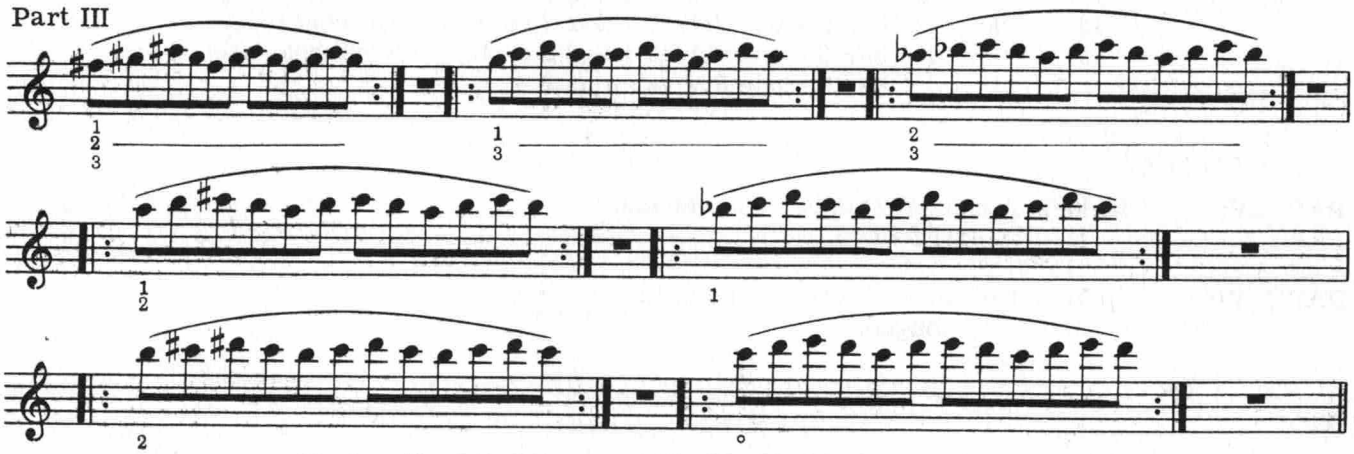
No breath beyond this point.





Continue up as far as possible.
Rest one hour at least.

Part III



Review No. III of Lessons III, IV, V, VI, VII, and VIII.
Rest.

LESSON TEN

NOTE: THIS LESSON HAS SIX PARTS.

PART I:
1. Big breath.
2. Full notes.
3. Crescendo last note.
4. Long hold on the last note until all air is gone and longer.
5. Rest between each exercise.
6. Continue as far as possible.
7. Rest 15 minutes.

PART II:
1. Big breath.
2. Think "Tee" on upper notes.
3. Blow stronger as you go up.
4. Crescendo on last note.
5. Rest between each exercise as long as the exercise.
6. Remember, we are not practicing to tire the lips. Rest as long as you play.
7. Continue up as far as you can.
8. Rest one hour at least.

PART III:
1. Practice slow and accurate.
2. Top note is the strongest.

PART IV: Clarke's Technical Studies, seventh study.
1. Hold the last note until all the air is gone as usual.
2. Lift fingers high and *strike hard.*
3. No. 133, bar 1 - third beat use 3rd valve on A's.
   fourth beat use 1 and 2 on A's.
   bar 3 - use 3rd valve on F flat.
   bar 6 - use 3rd valve on E's.
4. No. 134 - use fingering in same manner.
5. No. 135, bars 2 and 3 - use 3rd valve on E's.

FOLLOW SAME PROCEDURE THROUGHOUT THE STUDY.

6. No. 138 - use 3rd valve on all E's and A's in arpeggios.
7. No. 143 - use 3rd valve on all A's in arpeggios.
8. No. 144, bar 5 - harmonic fingering, all three valves.
   bar 6 - all 2nd valves.
   bar 7 - all three valves.
   bar 9 - all three valves.
9. No. 145, bars 5, 7, and 9 - valves 1 and 3.
10. No. 146, bars 5, 7, and 9 - valves 2 and 3.
11. No. 148, bar 2 - use valves 1 and 2 on E on fourth beat only.
12. No. 149, bar 2 - use valves 1 and 2 on E on third beat only.
13. No. 150, bar 2 - use valves 1 and 2 on E on second beat only.
    bar 6 - use 3rd valve on A's.

REST

PART V: Clarke's Technical Studies, number six.
1. Single tongue.

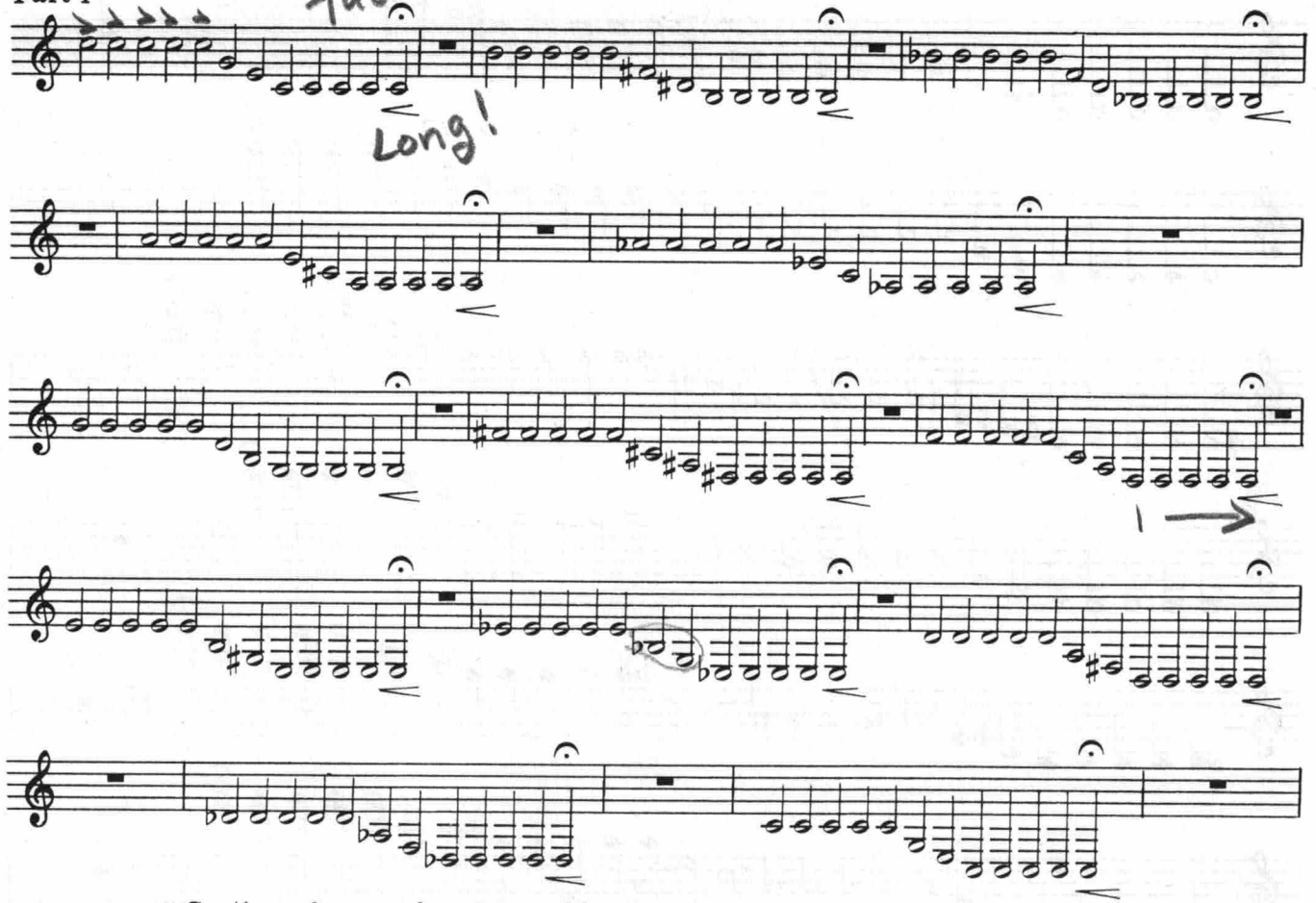
PART VI: Clarke's Technical Studies, number five.
1. "K" tongue.

BIG BREATH
CHEST UP

TEE

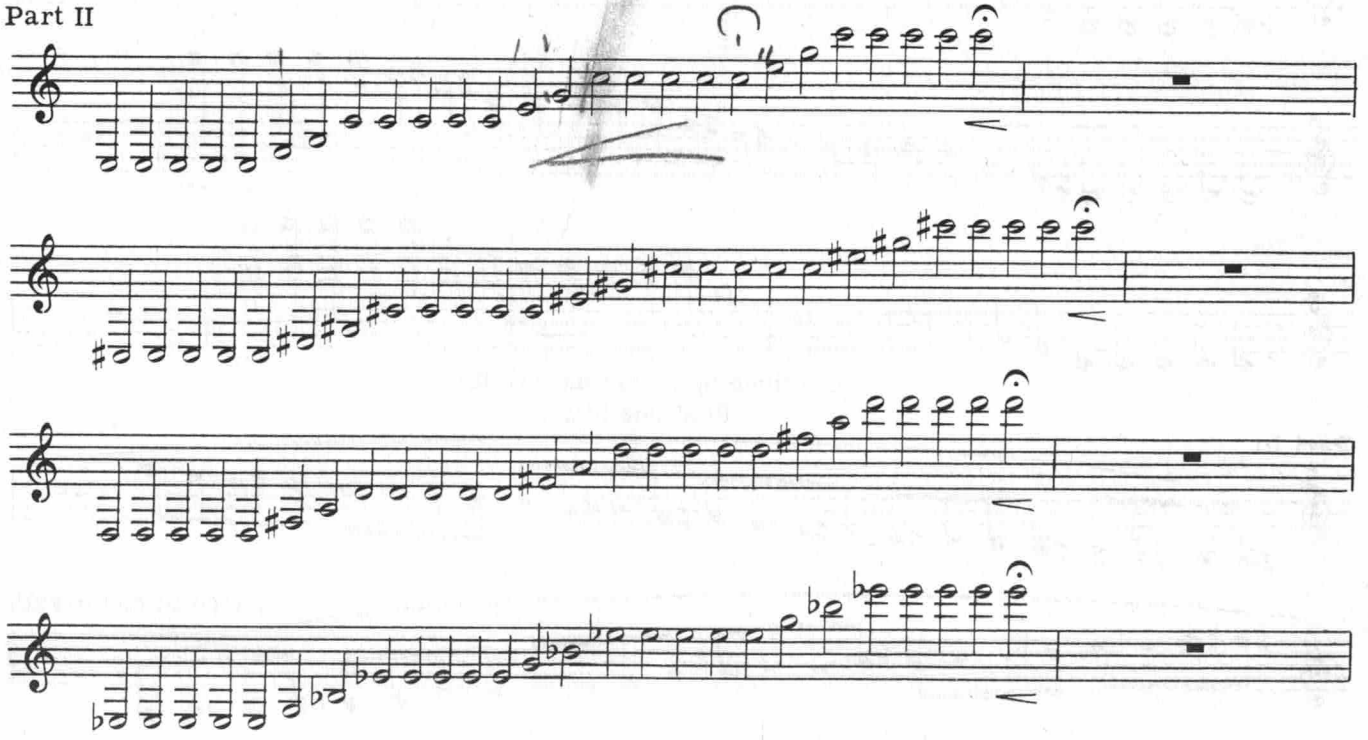
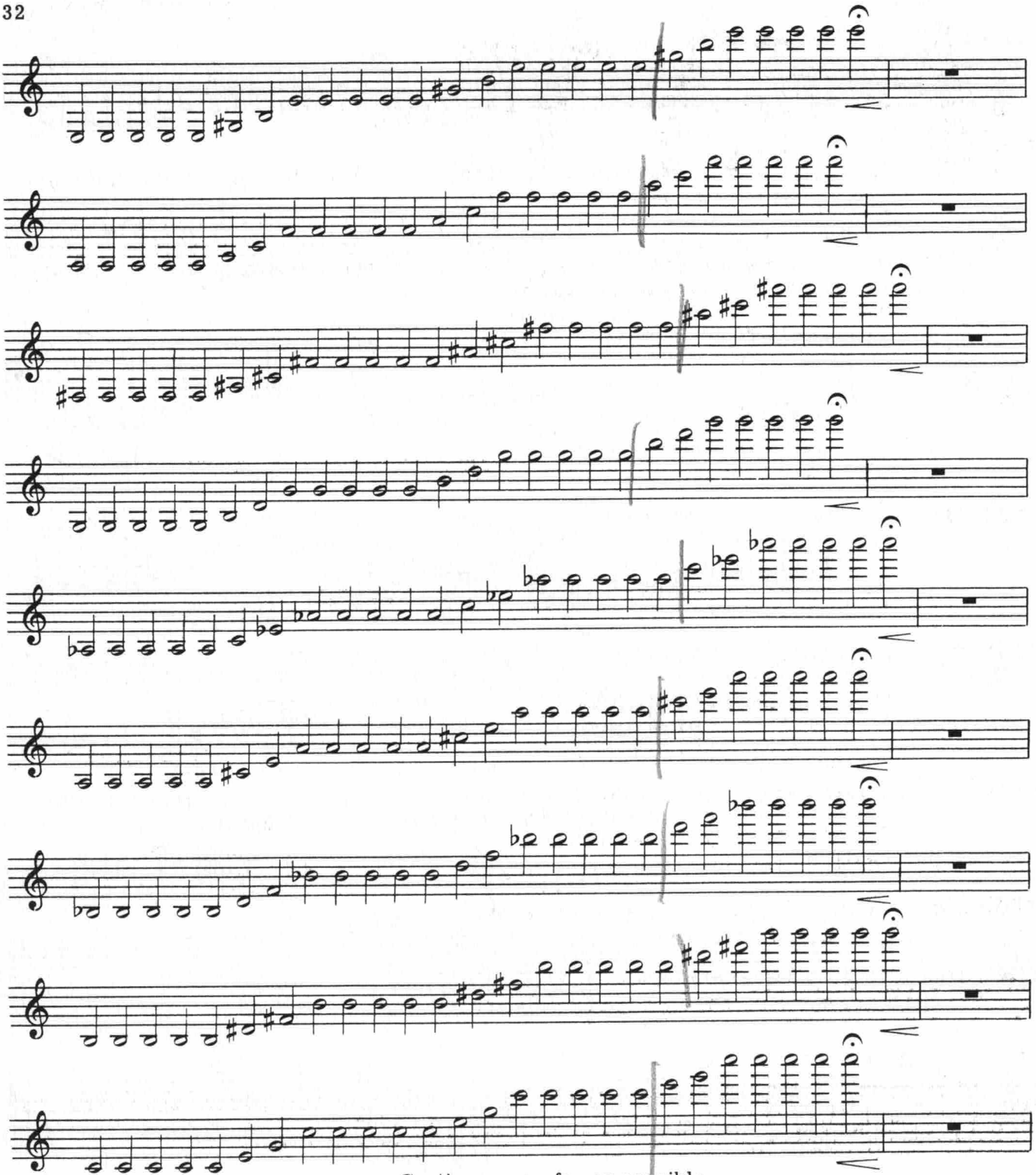
Part I

TAW

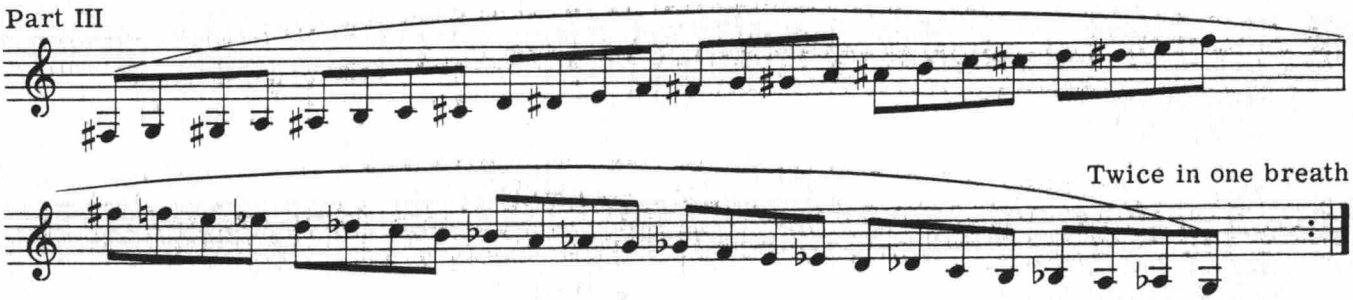
Long!

Continue down as far as possible. Keep full of air. Breathe as needed.
If you have reached your second pedal "C" then start working for the third one.

REST

BIG BREATH
CHEST UP

Part II



Continue up as far as possible.
Rest one hour.

Part III

Resting between each one, continue up through seven valve positions - G - A♭ - A - B♭ - B - C.

LESSON ELEVEN

NOTE: THIS LESSON HAS SEVEN PARTS.

PART I:
1. Big breath.
2. Again, I have written examples, and the student should practice the exercise down in half-steps as usual.
3. When you reach Pedal "C", add an octave on the top so that your arpeggio goes to high "C" again.
4. When you reach your 2nd Pedal "C", add an octave on the top again so that your arpeggio goes to high "C" again.
5. Continue down as far as possible.
6. Long last note as usual.
7. Rest 15 minutes.

PART II:
1. Big breath.
2. Top note should be the strongest.
3. Think "Eee" going up.
4. Observe rests.

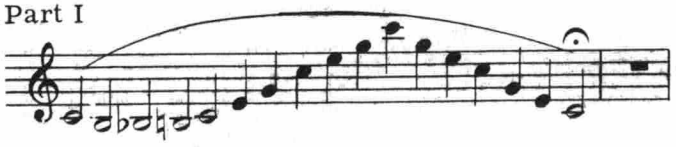
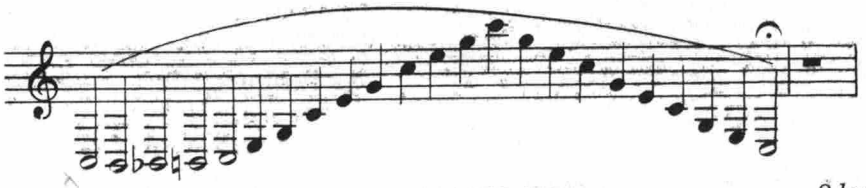
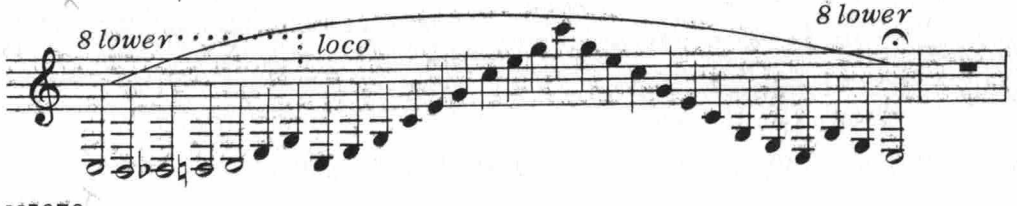
PART III:
1. The reverse of Number II.
2. Big breath.
3. Think "Aw" going down.
4. Continue as far as possible.
5. Rest one hour.

PART IV:
1. Practice speeding up.
2. Low notes soft.
3. High notes stronger.
4. Work for four times in one breath.
5. Practice up past high "C".

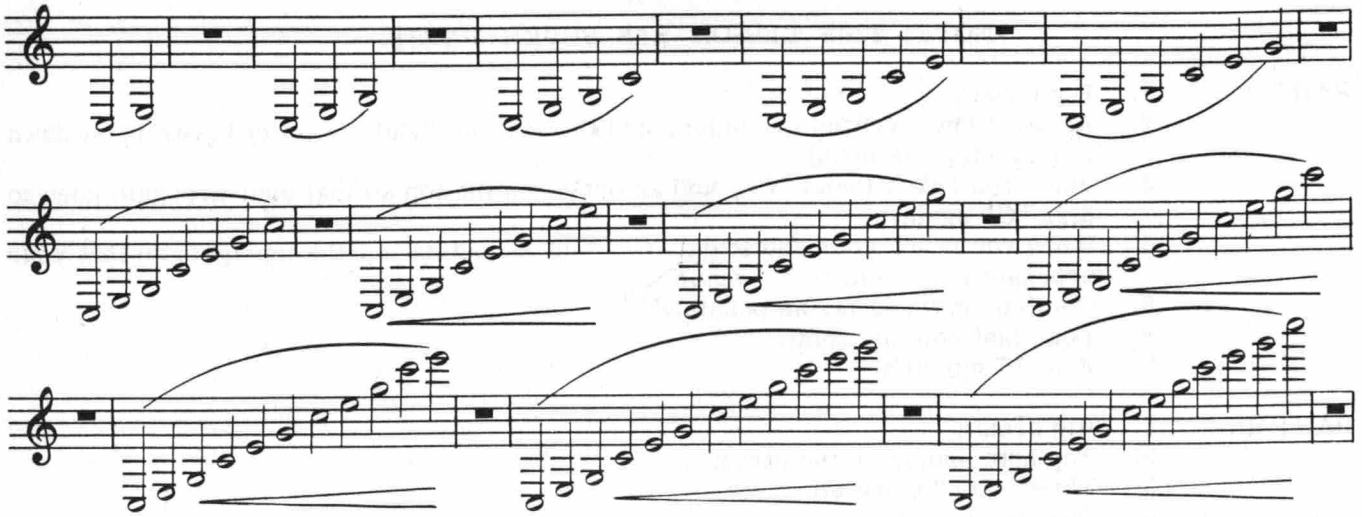
PART V: Clarke's Technical Studies, eighth study.
1. Use the same manner of fingering as on previous lessons.
2. Lift fingers high and strike hard.
3. Rest between each exercise.

PART VI: Clarke's Technical Studies, seventh study.
1. Single tongue.

PART VII: Clarke's Technical Studies, sixth study.
1. "K" tongue.

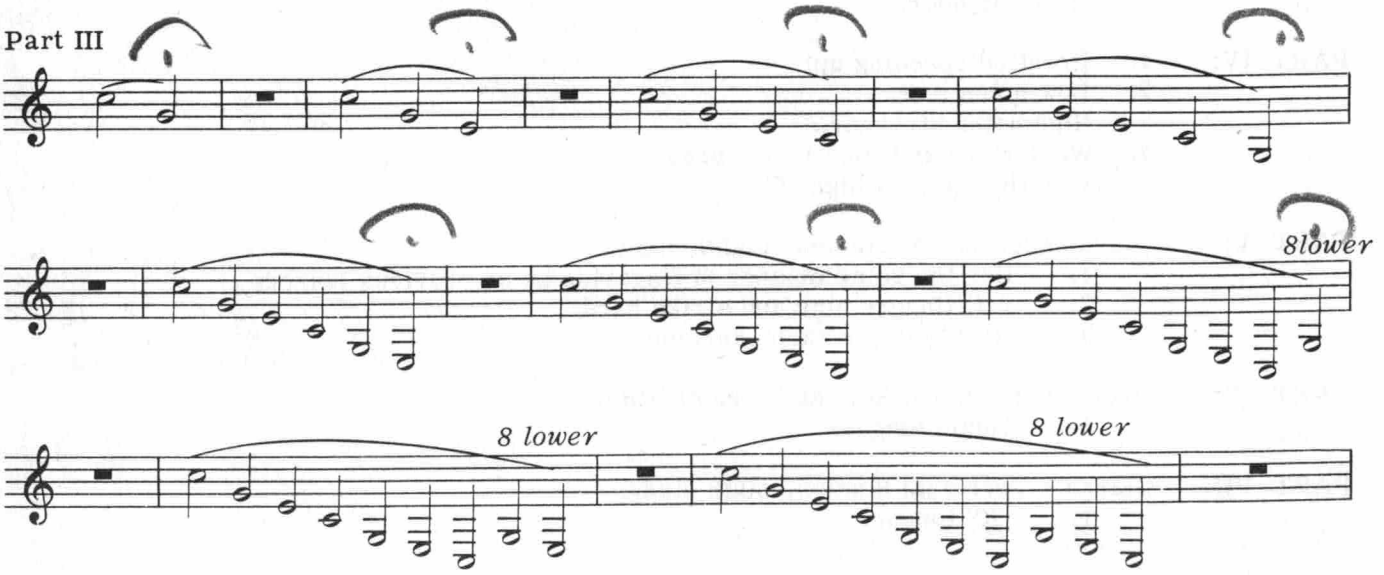
Part I

Continue down in same manner. When you reach Pedal "C", add one octave on the top as follows:

Continue down; when you reach the 2nd Pedal "C", add the octave on top as follows:

Continue down as far as possible.

BIG BREATH
CHEST UP

Part II

Continue up as far as possible.

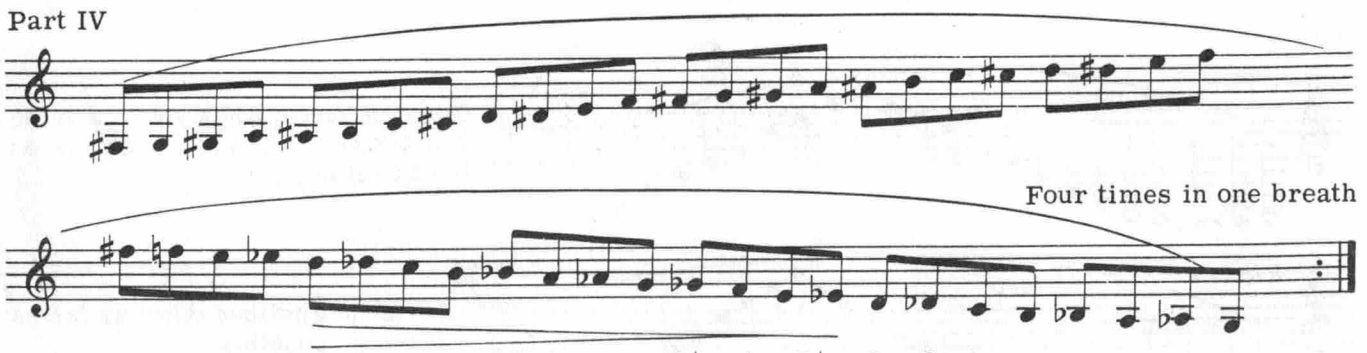
When you have reached your top, make three attempts then continue with No. III.

Part III



Continue down as far as possible.

Rest at least one hour.

Part IV

Continue up on G - A♭ - A - B♭ - B - C.

Practice slowly and accurately, then work for speed with metronome.

LESSON TWELVE

NOTE: THIS LESSON HAS SIX PARTS.

PART I:
1. Big breath.
2. First five notes big and full.
3. Top note is strongest.
4. Think Eee -Ah - Eee on top notes.
5. Continue down as you always do on first study.
6. When you reach the first Pedal "C", add one octave on top as before.

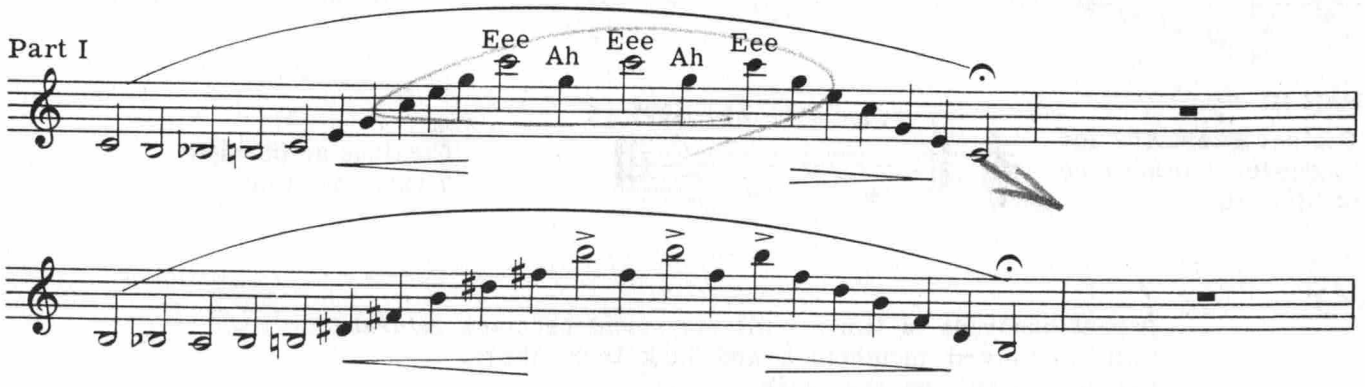
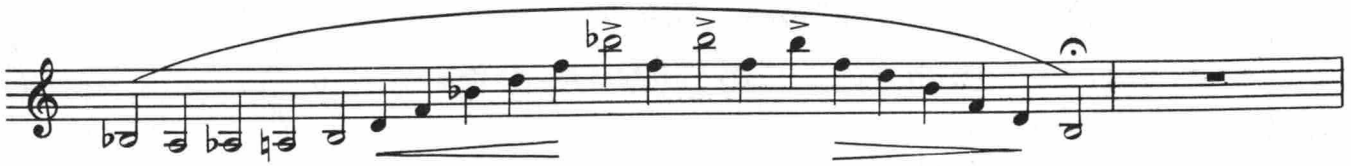
PART II:
1. Big breath.
2. Do not hesitate or fear the top notes.
3. Blow strong through the horn.
4. Top note is strongest.
5. Breathe when needed, but do *not* breathe between the last two notes.

PART III:
1. Keep practicing back and forth in this register until the sound starts to become smooth; as though you were using valves.
2. Then start speeding up.
3. Speed up one notch per day on the Metronome.

PART IV: Clarke's Technical Studies, first study and etude.
1. Now work for speed and repetitions.
2. Repetitions in one breath softly.
3. Hold the last note as long as possible.
4. Study Clarke's instruction carefully.
5. Take a *big breath* as usual. Then practice very soft, in a whisper.
6. Practice at least four times in one breath.
7. By gaining speed and playing softly, work to gain more repetitions until you can play eight times in one breath.
8. If you can play each exercise four times in one breath, then you can play the etude all the way in one breath. When you can, then work for twice in one breath.
9. Save your power on the low notes so that you have plenty on the higher notes. *Do not* hold back on the upper notes. In other words, save it when you do not need it, and use it without reservation when you do need it.
10. The Dynamic markings are there to help you in this matter. Note that the higher notes are always the strongest.

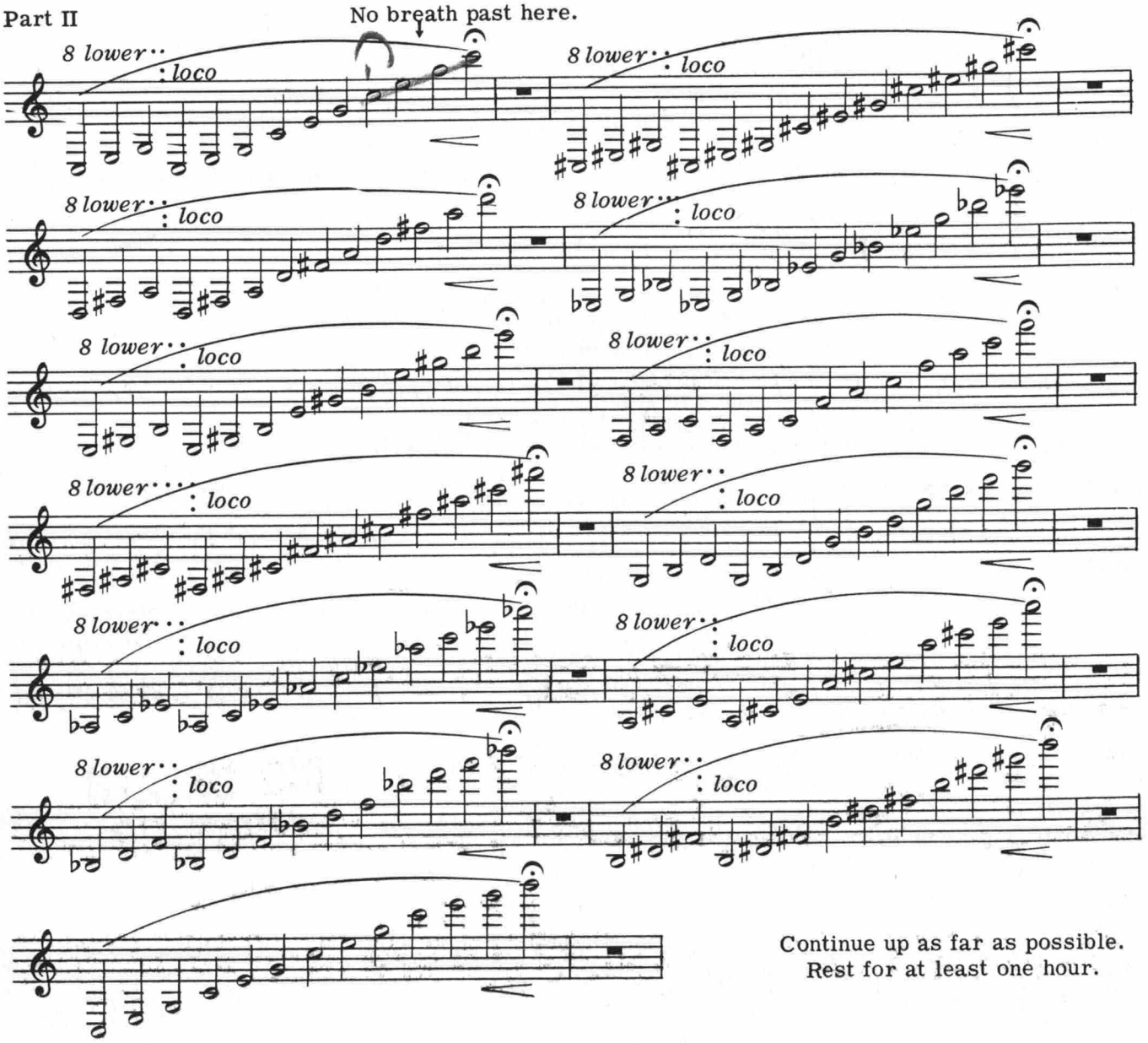
PART V: Clarke's Technical Studies, eighth study.
1. Single tongue.

PART VI: Clarke's Technical Studies, seventh study.
1. "K" tongue.

BIG BREATH
CHEST UP

Continue down in same manner. When you reach Pedal "C" add one octave on top as in previous lesson. Then continue down in same manner. Add octave again on 2nd Pedal "C".

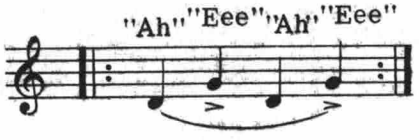
Part II

No breath past here.



Continue up as far as possible.
Rest for at least one hour.

Part III

Further exercises for tongue level-in advance of lip trill.

Continue up through 7 valve positions.

Repeat hundreds of times until movement becomes natural.
Pull lips toward mouthpiece and lock them there.
Let the tongue do the work.
Aid the tongue with an accent of wind on the top note.

LESSON THIRTEEN

NOTE: THIS LESSON HAS SIX PARTS.

PART I:
1. Big breath.
2. Tongue arpeggios with strong attack.
3. Top notes are the strongest.
4. Hold last note longer as usual.
5. Rest as marked.
6. Go as far as possible. Then rest 15 minutes.

PART II:
1. Big breath.
2. Good strong attack.
3. Breathe when needed.
4. Slow down if necessary when descending into pedal register. Make each note definite.
5. Go as far as possible.
6. Rest at least one hour before continuing to Part III.

PART III: Walter Smith Lip Flexibilities: Exercises 1 and 2.
1. Play these many times very evenly.
2. Rest between each key change.
3. Use Metronome and increase speed as they improve.
4. Read Smith's instructions carefully.

PART IV: Clarke's Technical Studies, second study and etude.
1. For speed and repetitions in one breath.
2. Hold last note until all air is gone and longer.

PART V: Clarke's Technical Studies, first study.
1. Double tongue.

PART VI: Clarke's Technical Studies, eighth study.
1. "K" tongue.

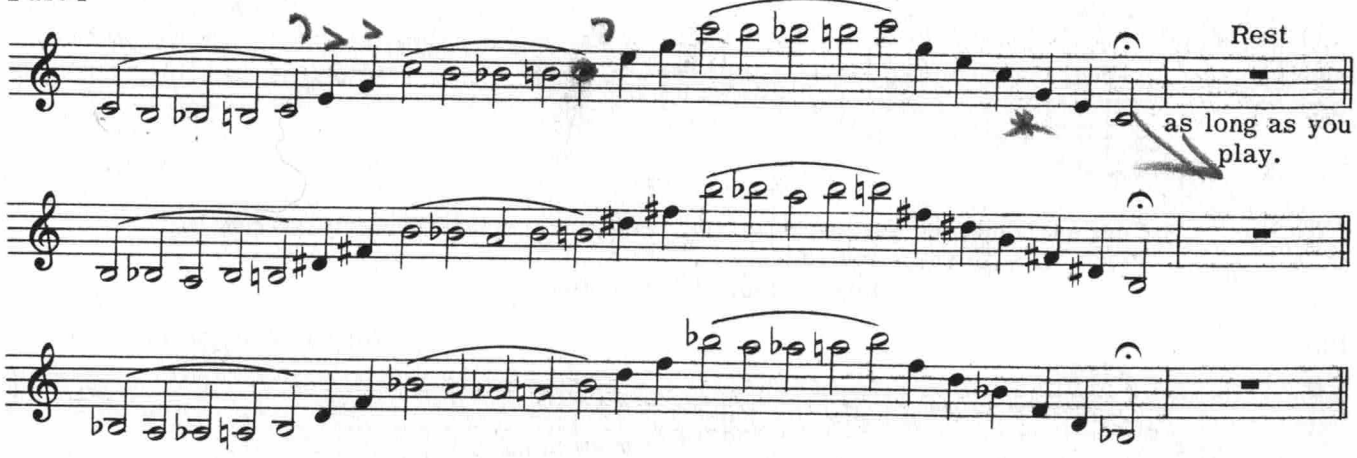
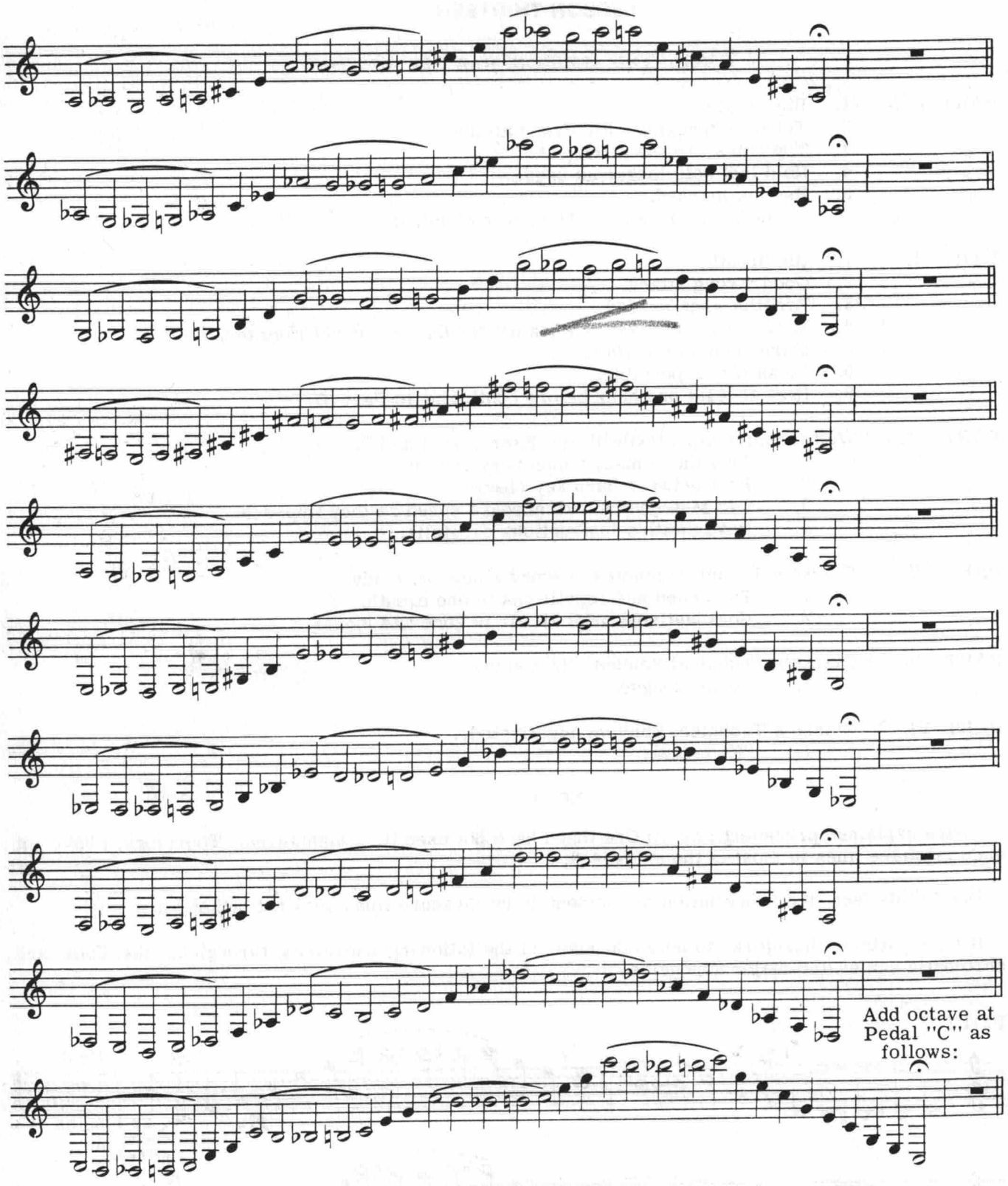
BIG BREATH
CHEST UP

NOTE

I have explained preceding Lesson One that I have not used time signatures. Therefore, I have not used measure lines in most of the exercises.

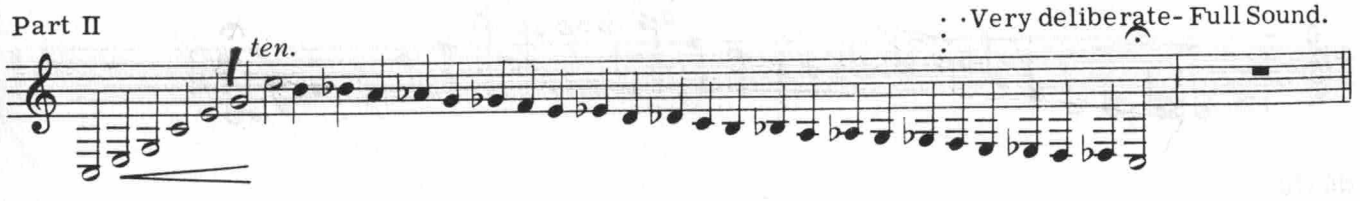
Due to this fact, the cancellation of accidentals by measure lines does not occur.

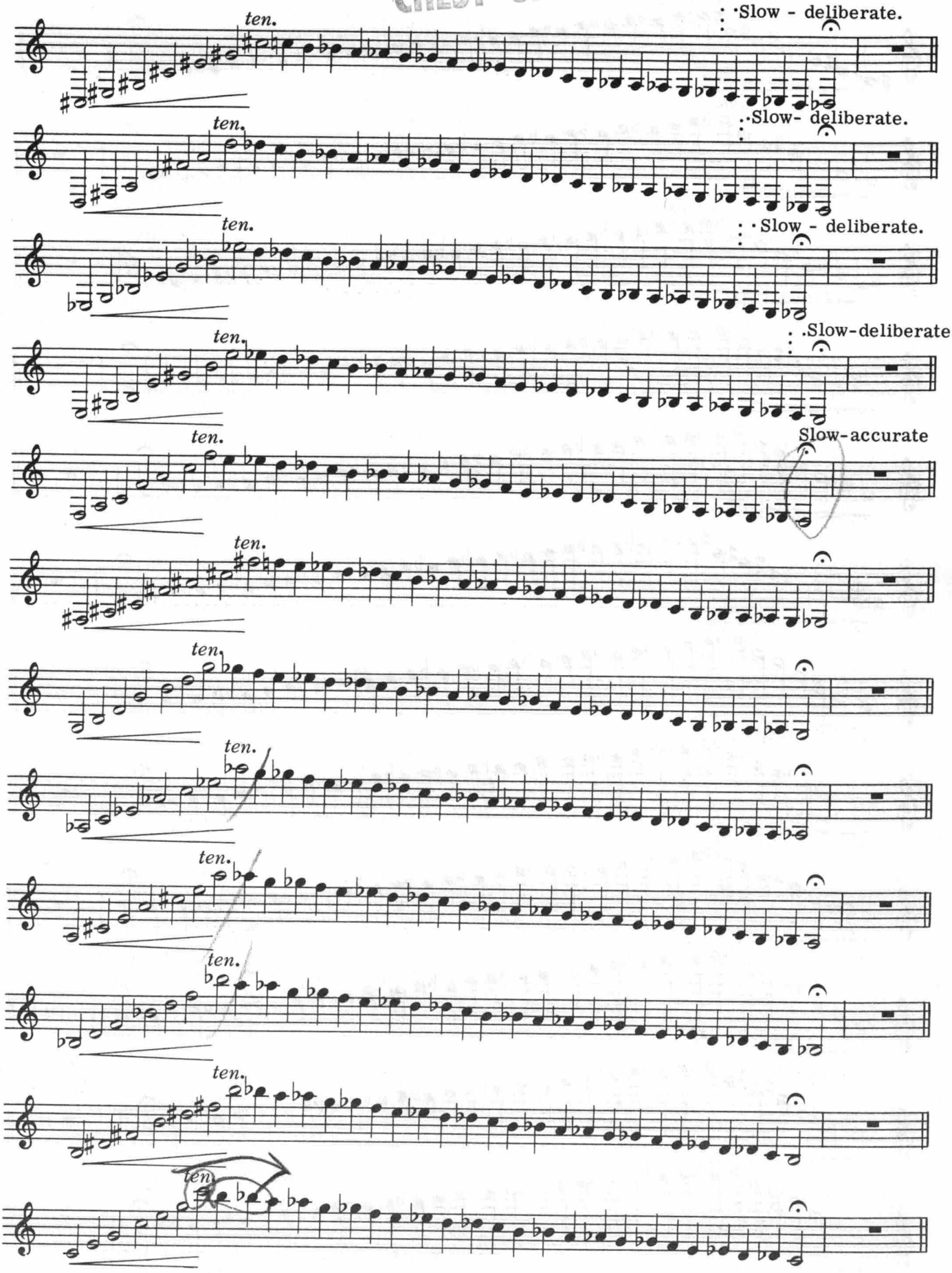
It is important, therefore, to note that many of the following exercises throughout the book are chromatic scales and major arpeggios.

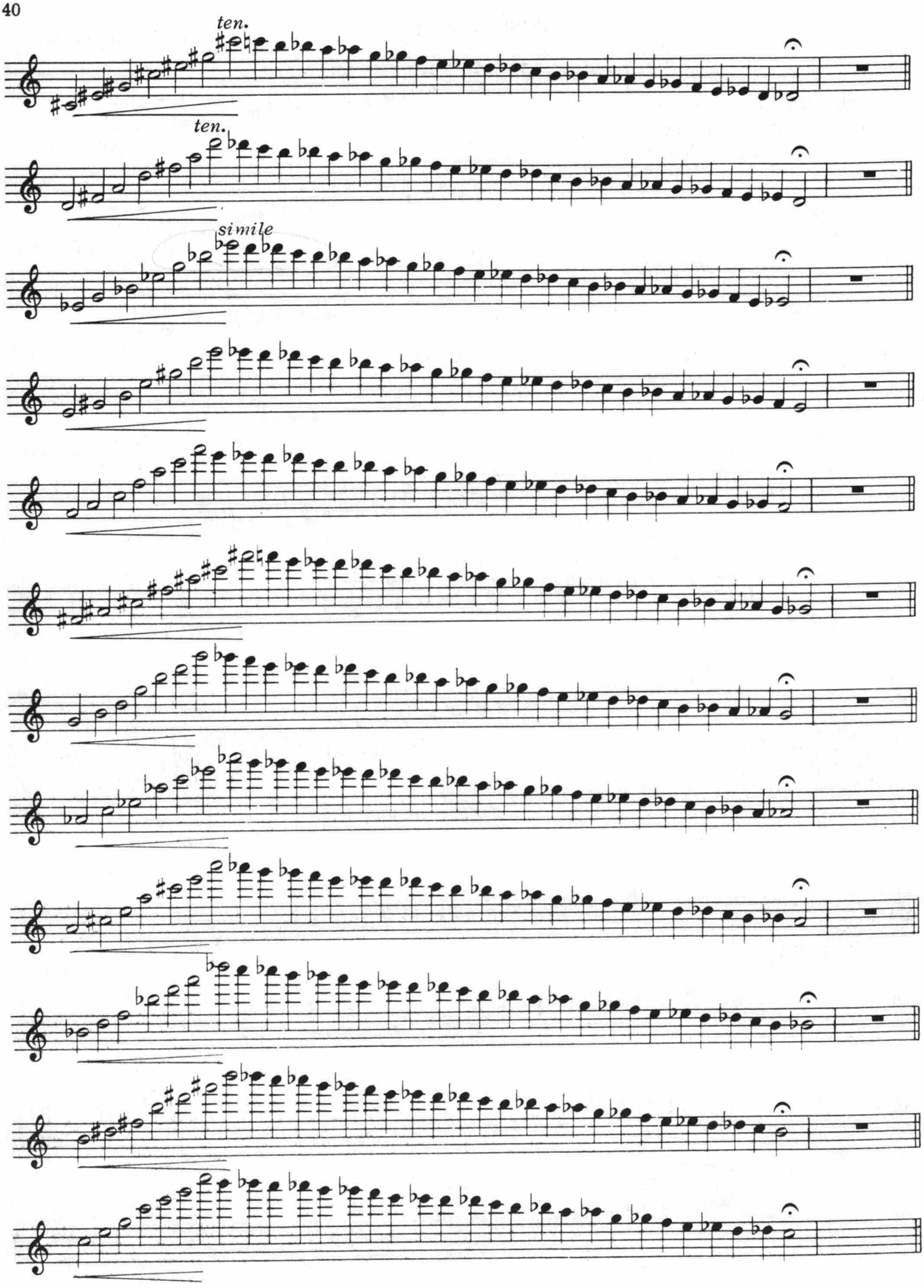
Part I



Continue down as far as possible. Add octave on top again at 2nd Pedal "C", in same manner.

Rest at least 15 minutes.

Part II

BIG BREATH
CHEST UP





Continue up as far as possible. Rest at least one hour before continuing.

LESSON FOURTEEN

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:

1. Big breath.
2. Practice as usual.
3. Rest between each.
4. Go as far as possible.
5. Rest 15 minutes.

PART II:

1. Big breath.
2. Practice the same as last lesson.
3. Rest as much as you play.
4. Go as far as possible.
5. Rest at least one hour before continuing.

BIG BREATH
CHEST UP

PART III: Lip Flexibility on the Cornet or Trumpet.
By Walter M. Smith

1. Exercises 1, 2, and 3.
2. Practice evenly many repetitions.
3. Step on the gas (stronger) as you go higher; softer when descending.
4. Speed up as you improve.

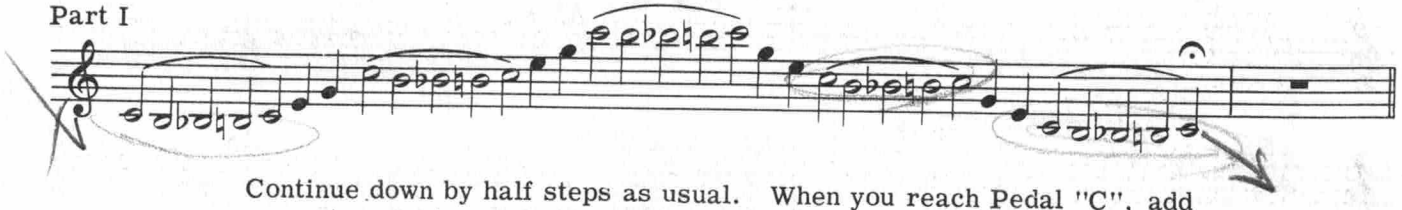
PART IV: Clarke's Technical Studies, third study and etude.

1. For speed and repetitions in one breath.
2. Hold last note until all air is gone and longer.
3. Take a big breath and practice in a whisper.

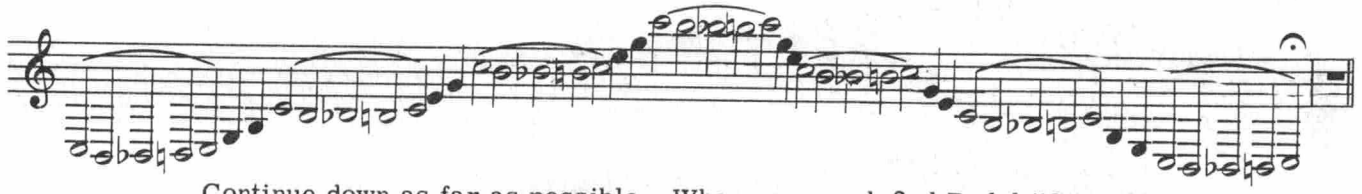
PART V: Clarke's Technical Studies, second study.

1. Double tongue.

Part I



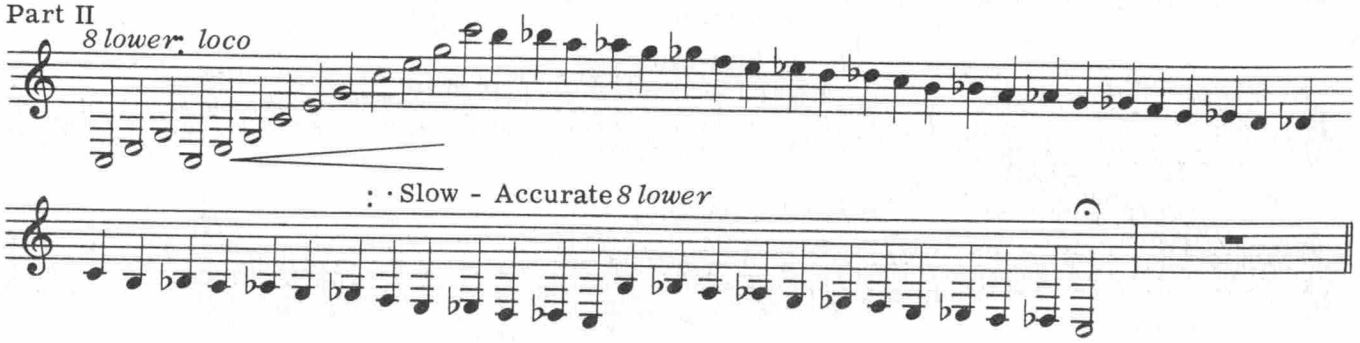
Continue down by half steps as usual. When you reach Pedal "C", add one octave on top as before.

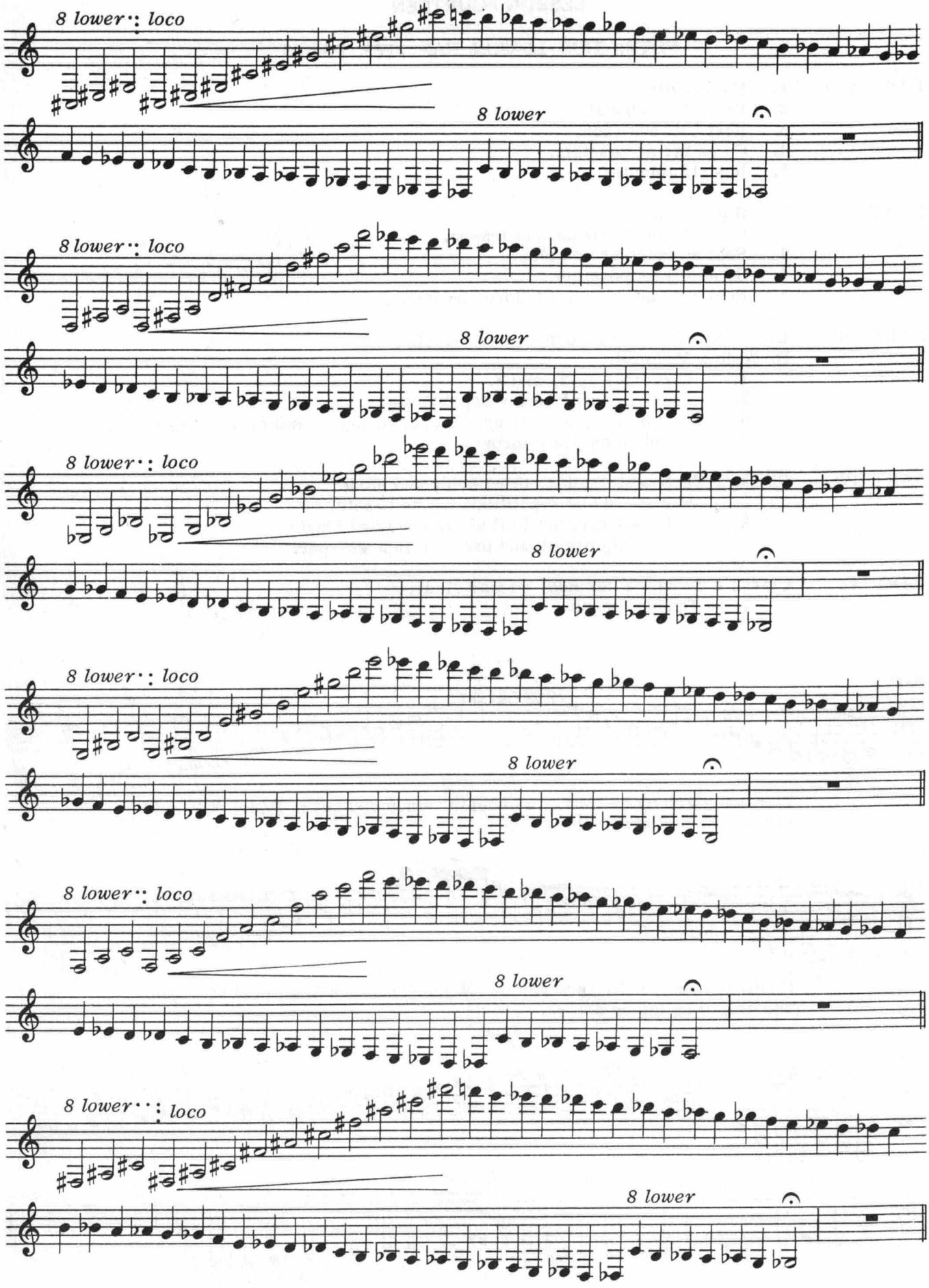


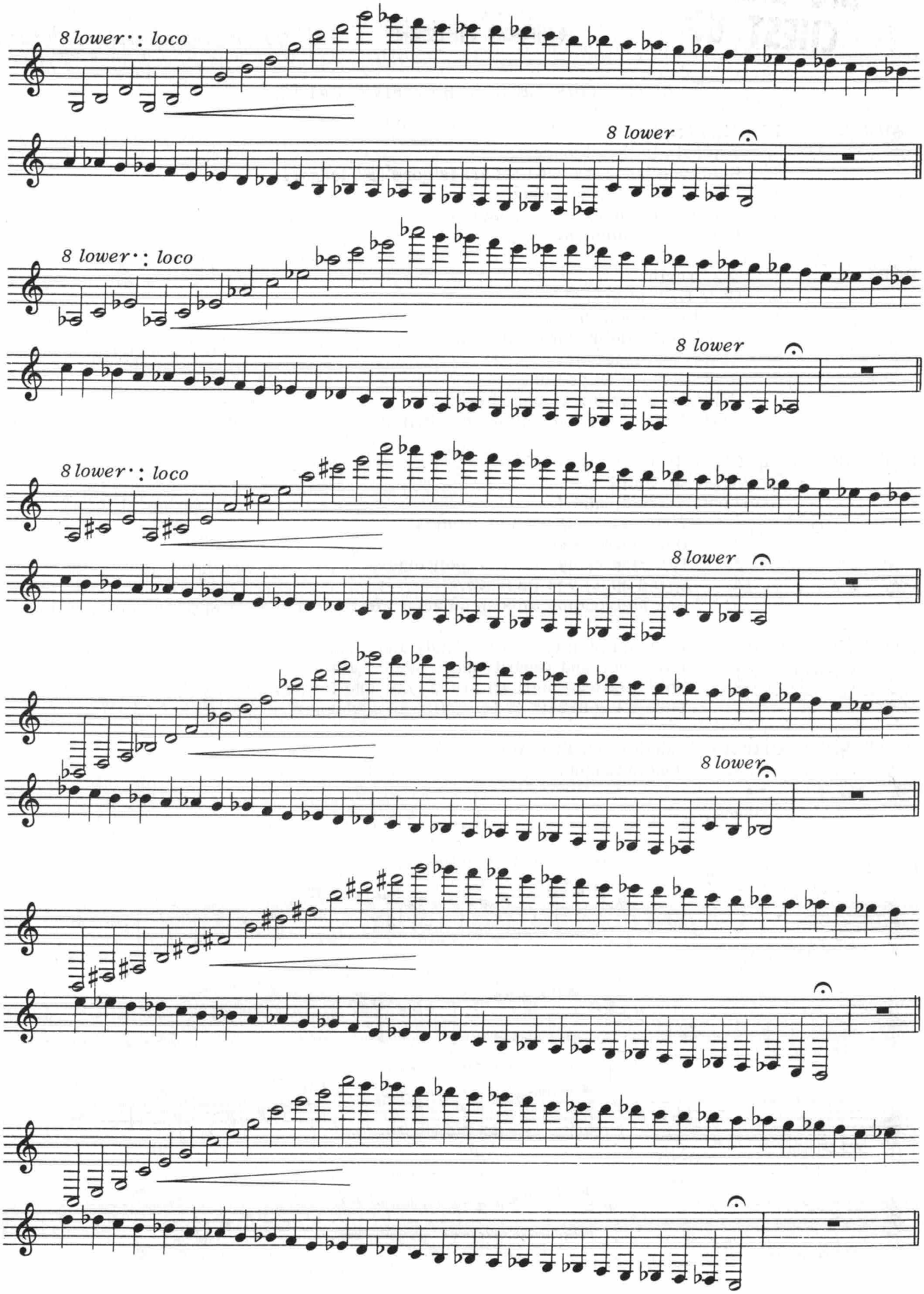
Continue down as far as possible. When you reach 2nd Pedal "C", add one octave on top as before.

Rest

Part II




8 lower: loco
8 lower
8 lower: loco
8 lower
8 lower: loco
8 lower
8 lower: loco
8 lower
8 lower: loco
8 lower
8 lower: loco
8 lower



N5070

Continue up as far as possible.

BIG BREATH
CHEST UP

LESSON FIFTEEN

NOTE: THIS LESSON HAS FIVE PARTS.

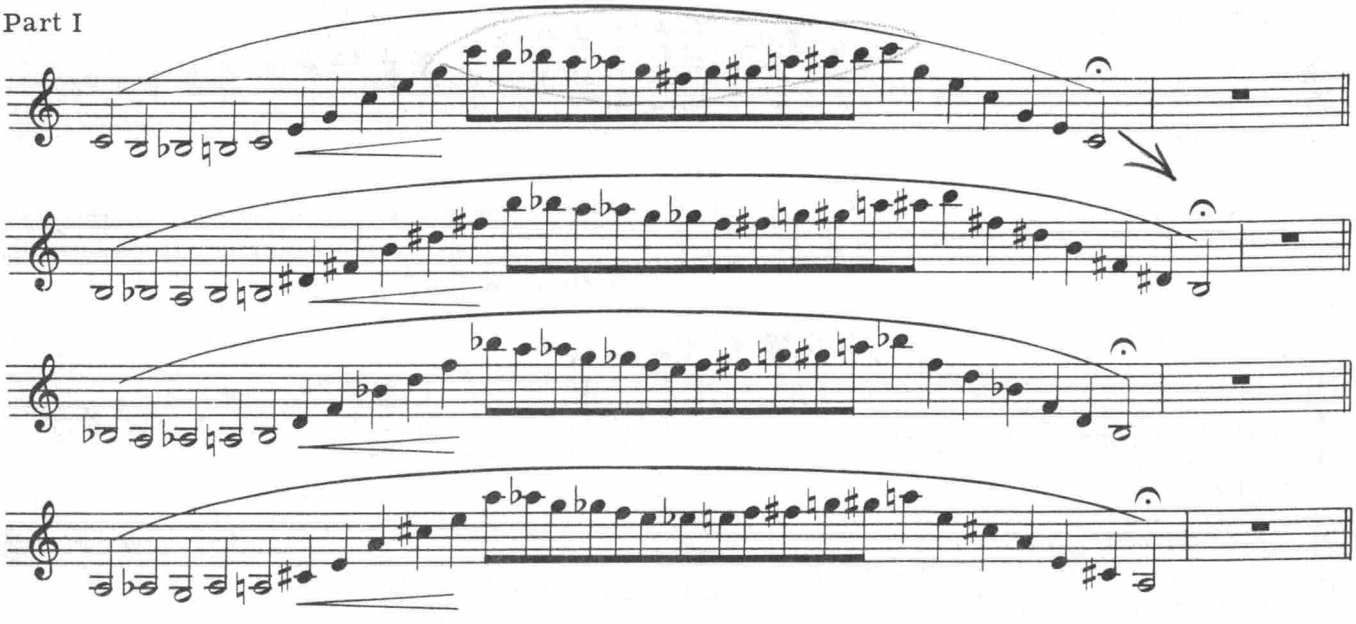
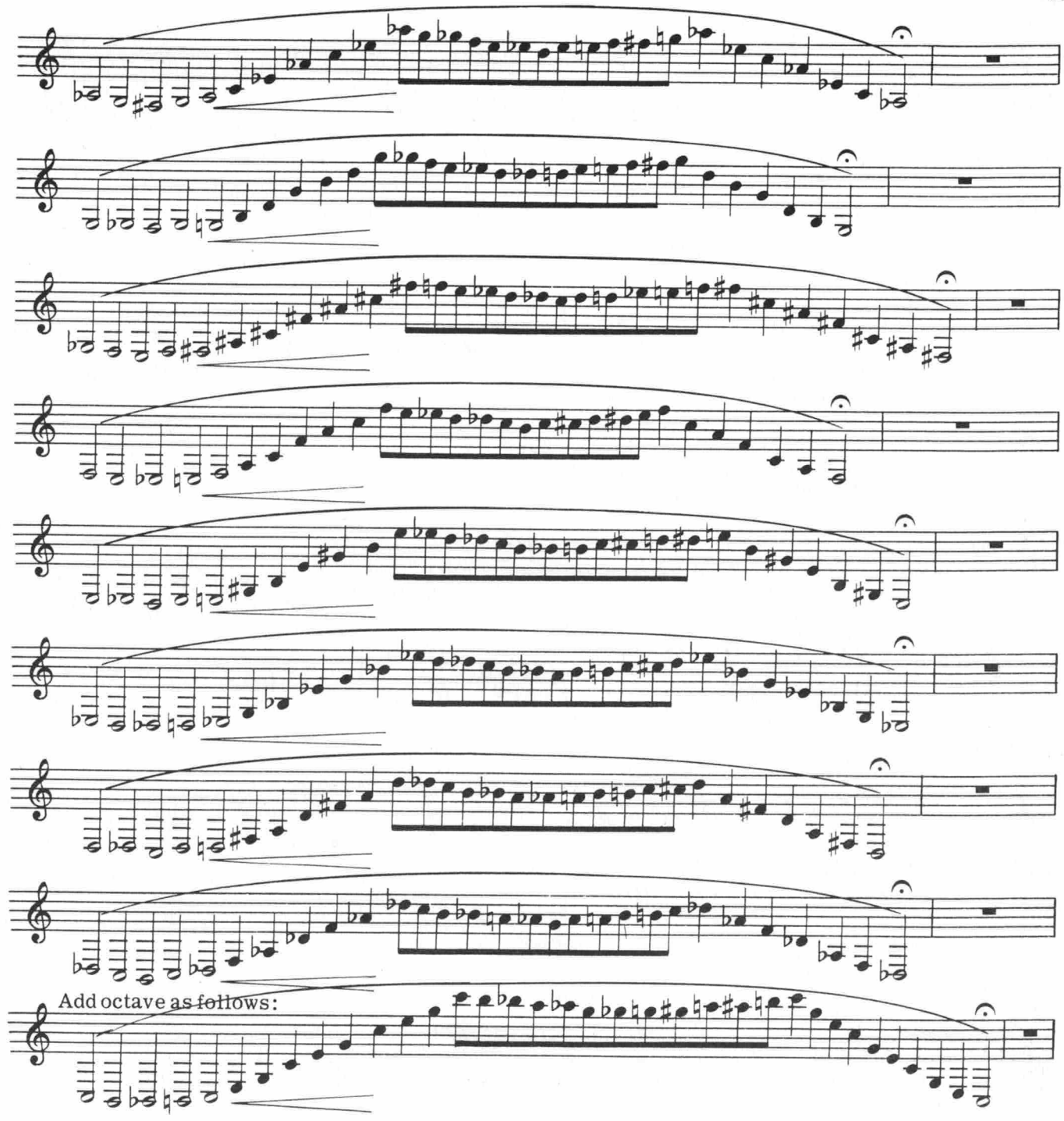
PART I:
1. Big breath.
2. Top note is the strongest.
3. Hold long last note until all air is gone and longer.
4. Rest as much as you play.
5. Continue down as far as possible.
6. Rest for 15 minutes.

PART II:
1. Big breath.
2. Good firm attack.
3. Breathe when necessary.
4. Pedal notes deliberate and sure.
5. Crescendo last note.
6. Rest as much as you play.
7. Continue up as far as possible.
8. Rest at least one hour before continuing.

PART III: Lip Flexibilities.
By Walter M. Smith.
Exercises 1, 2, 3, and 4.
1. Watch slur marks and accents.
2. Use Metronome.
3. Practice many, many repetitions.
4. Speed up as you improve.
5. Use Metronome to keep an accurate record of your speed and progress.

PART IV: Clarke's Technical Studies, fourth study and etude.
1. For speed and repetitions in one breath.
2. Hold last note until all air is gone and longer.
3. Take a big breath and practice in a whisper.

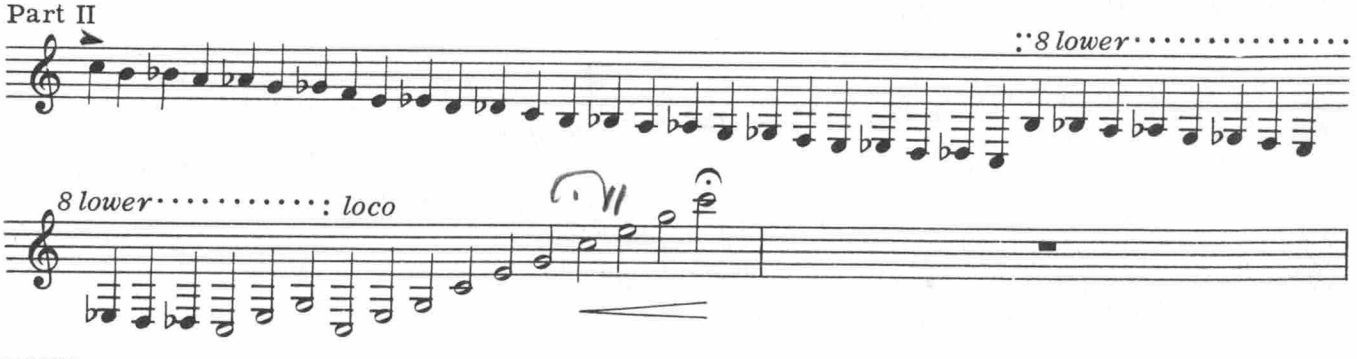
PART V: Clarke's Technical Studies, third study.
1. Double tongue.

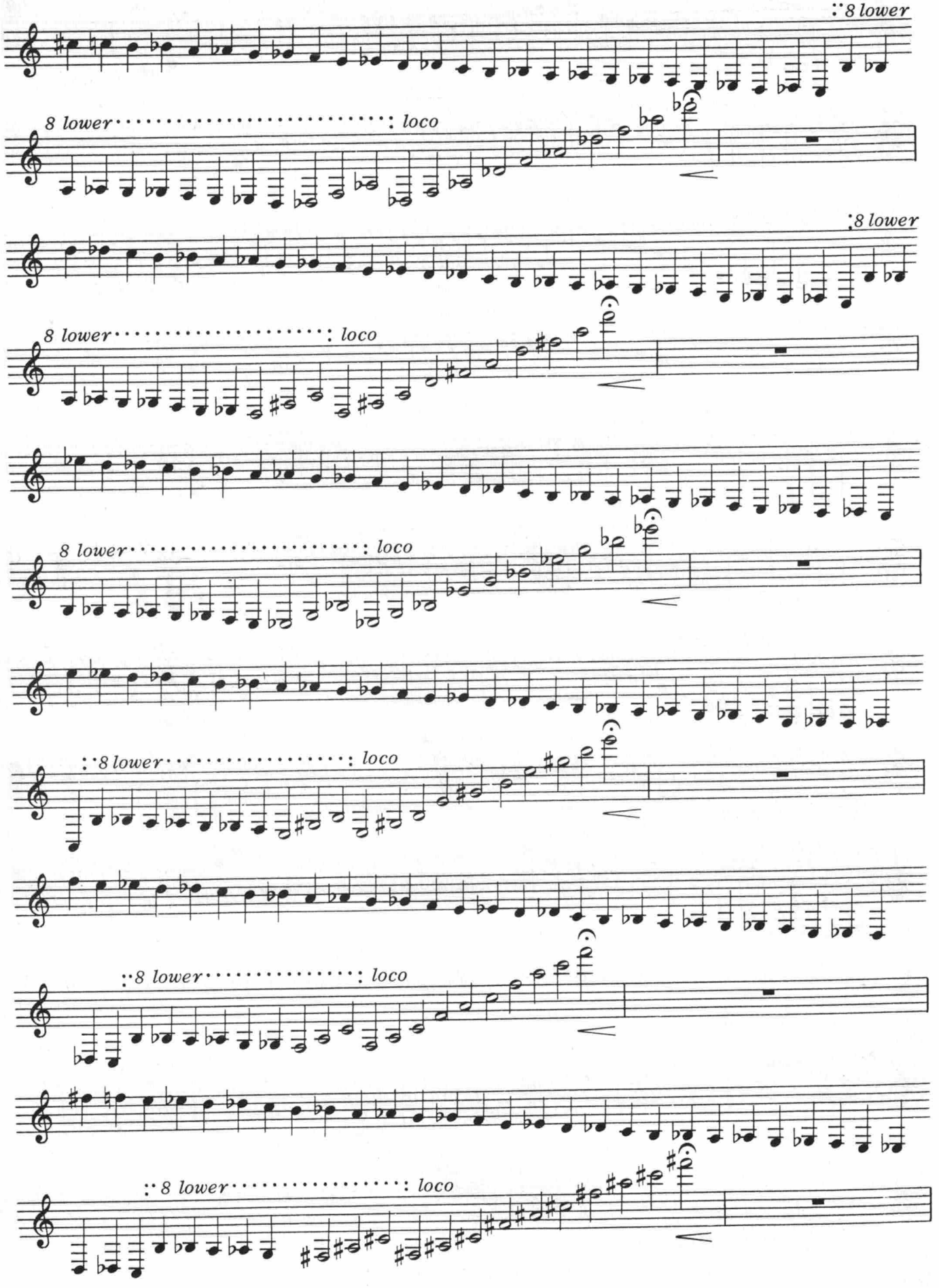
Part I



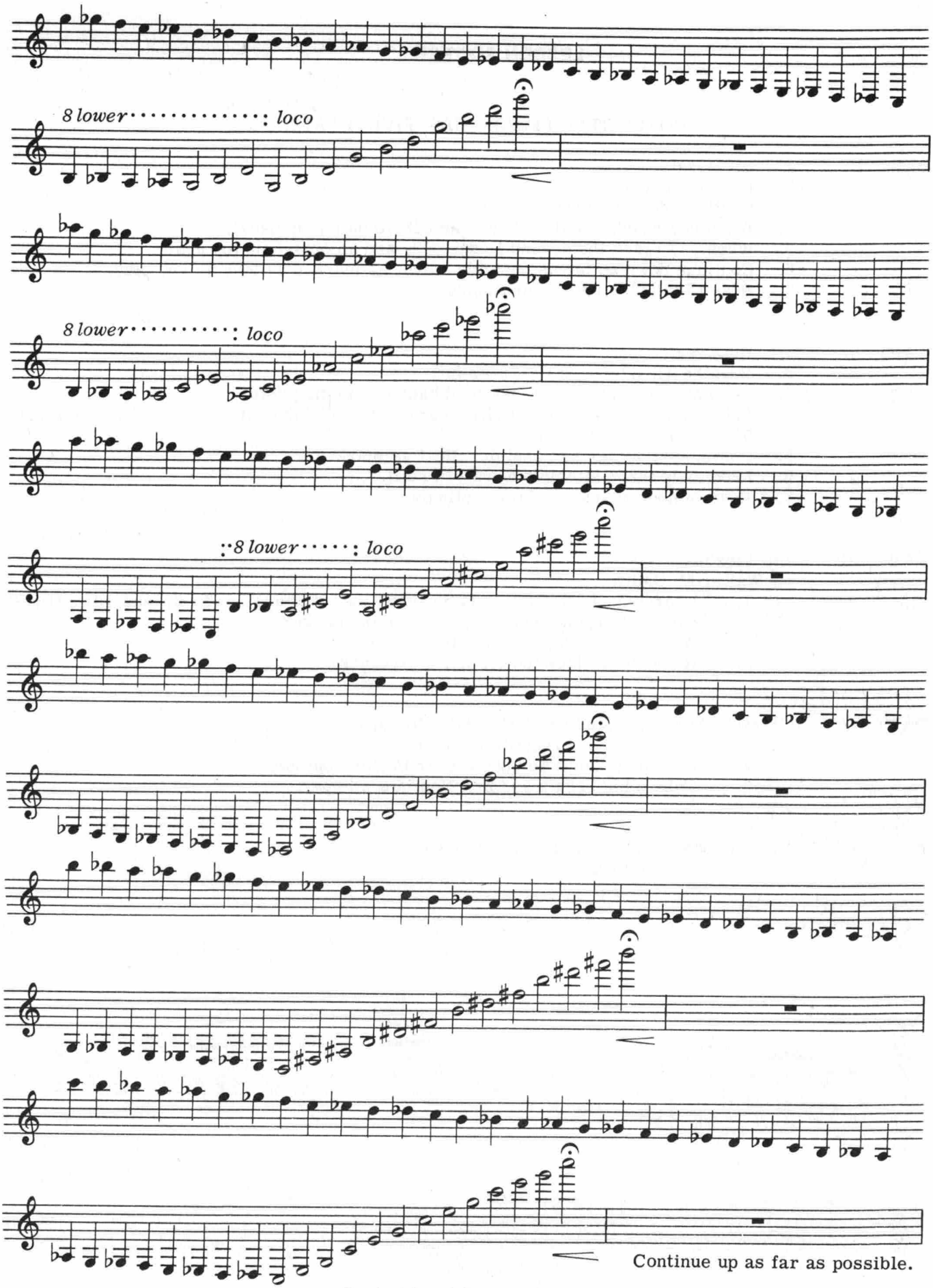
Continue down as far as possible. Add octave again at 2nd Pedal "C".

Rest 15 minutes.

Part II




8 lower
loco
8 lower
loco
8 lower
loco
8 lower
loco
8 lower
loco
8 lower
loco



Continue up as far as possible.

Rest at least for one hour.

LESSON SIXTEEN

BIG BREATH
CHEST UP

NOTE: THIS LESSON HAS FIVE PARTS.

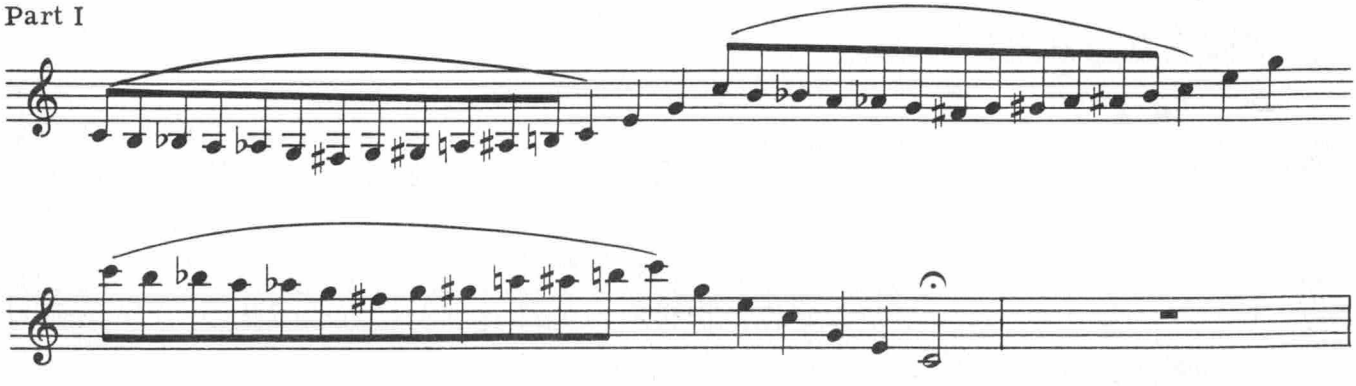
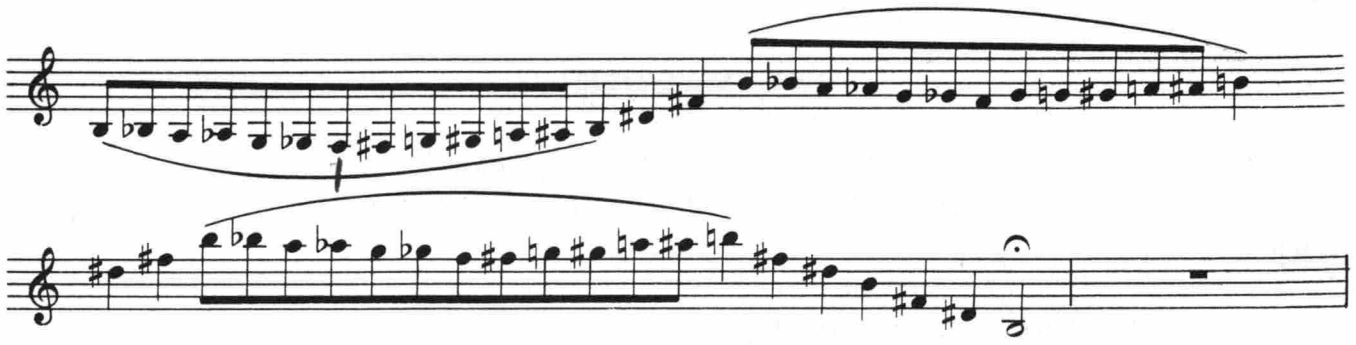
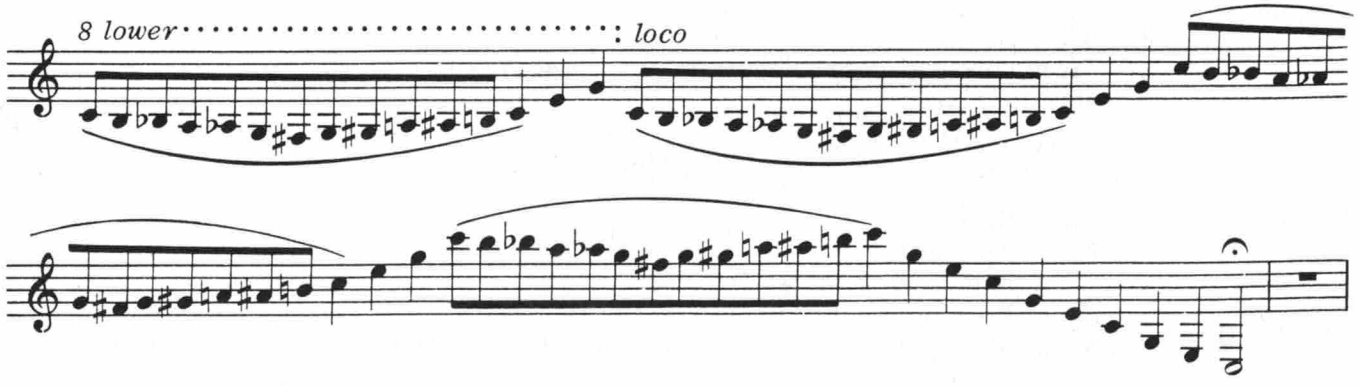
PART I:
1. Big breath.
2. Breathe as needed.
3. Continue down as usual.
4. When you reach Pedal "C", add an octave on top as usual.
5. When you reach the second Pedal "C", add an octave on top again.
6. Continue down as far as possible. Rest as marked as long as you play.
7. Rest 15 minutes before continuing.

PART II:
1. Big breath.
2. Breathe when necessary - keep full.
3. Good attack - strong - do not hold back on starting note.
4. In order to establish the pitch in your mind, sound the octave lower than you start. Then start full without fear.
5. Continue up as far as possible. Rest as marked.
6. Make only three attempts when you stall.
7. Rest an hour at least before continuing.

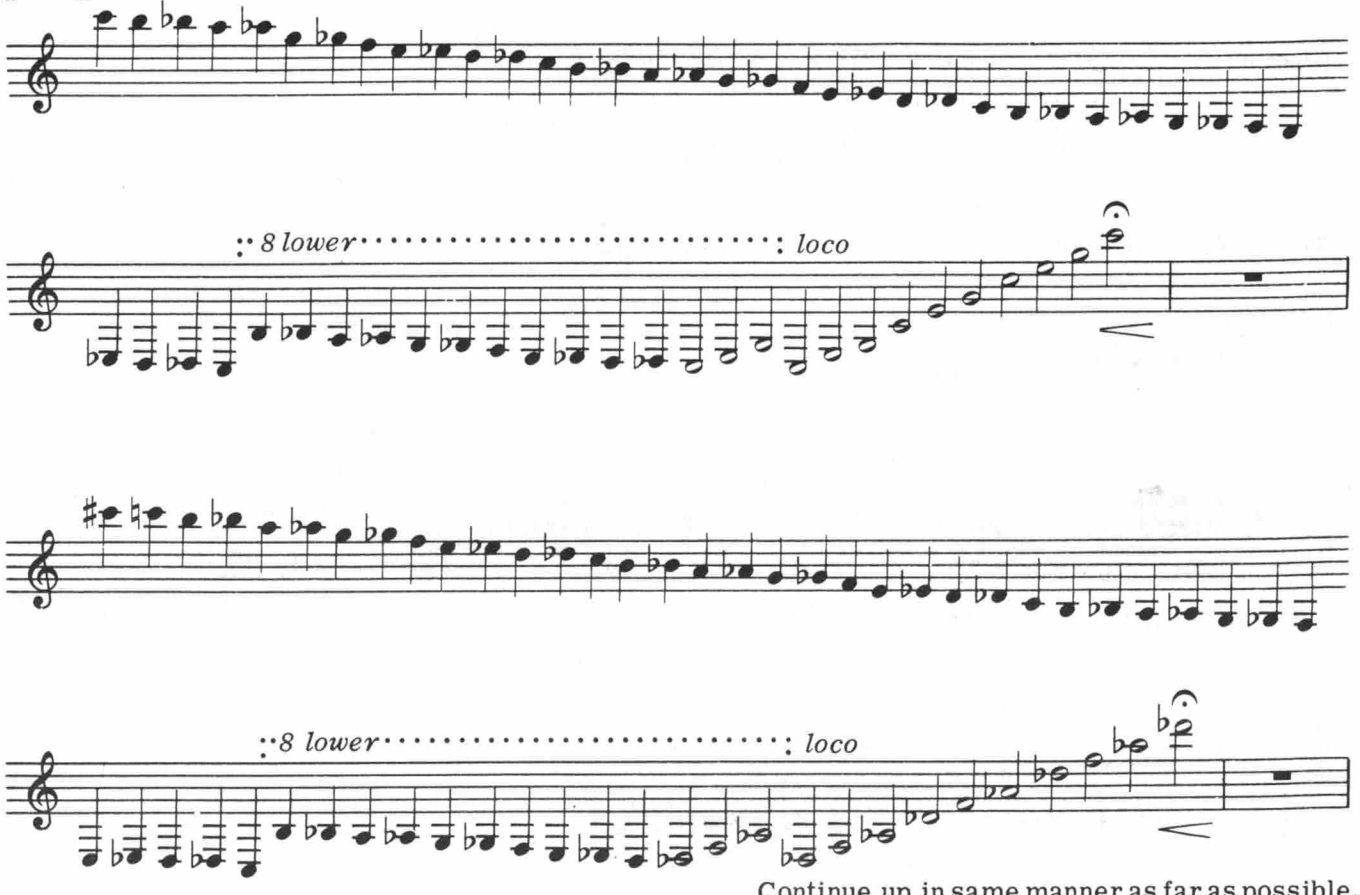
PART III: Lip Flexibilities.
By Walter M. Smith
1. Exercises 1, 2, 3, 4, and 5 - practice numbers 1, 2, 3, and 4 two times each, and spend most of your time on number 5.
2. Work for speed on first four.
3. Remember, kick the top notes strongest.

PART IV: Clarke's Technical Studies, study five and etude.
1. For speed and repetitions in one breath.
2. Hold long last note until all air is gone and longer.
3. Take a big breath and practice in a whisper.

PART V: Clarke's Technical Studies, fourth study.
1. Double tongue.

Part I

Continue down as before. When you reach Pedal "C", add one octave on top as follows:

Continue down as far as possible. When you reach 2nd Pedal "C", add one octave on the top.

Rest

Part II

Continue up in same manner as far as possible.

LESSON SEVENTEEN

NOTE: THIS LESSON HAS FIVE PARTS.

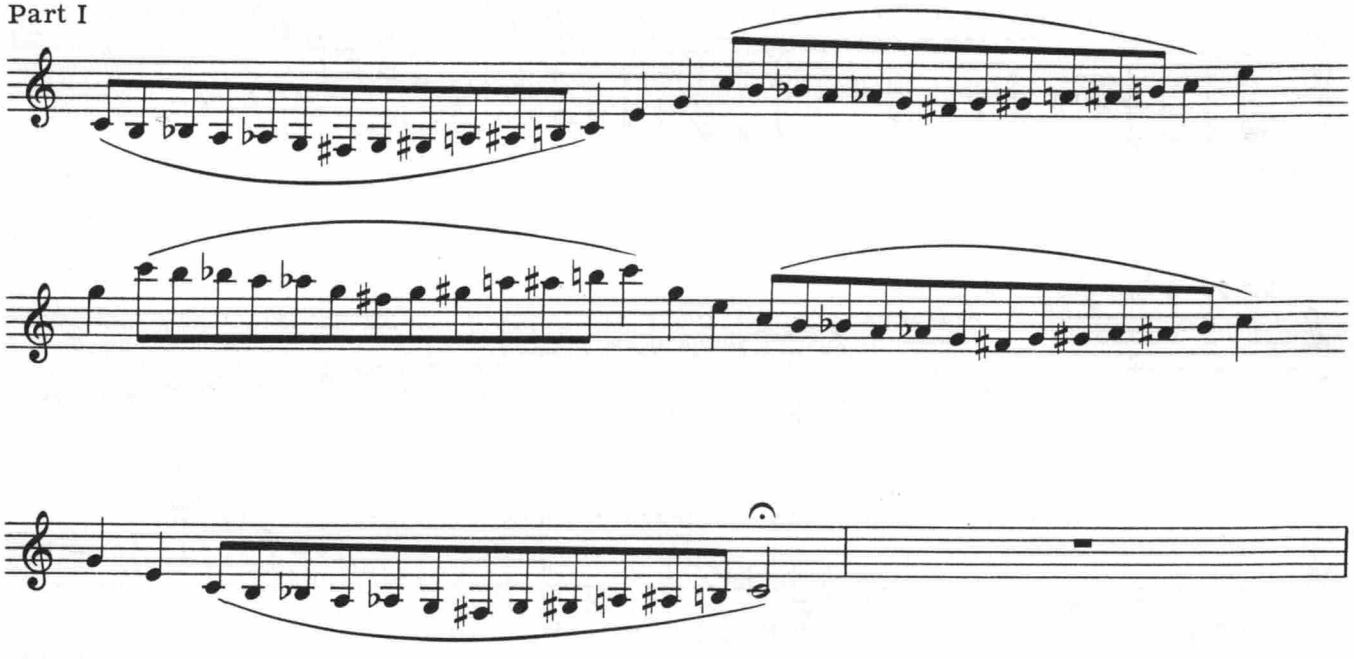
PART I:
1. Big breath.
2. Take a breath when needed.
3. Top notes are the strongest.
4. Hold long last note as usual.
5. Continue down as usual. Rest as much as you play.
6. Play the pedals meticulously - slower if necessary.
7. Rest 15 minutes before continuing on to Part II.

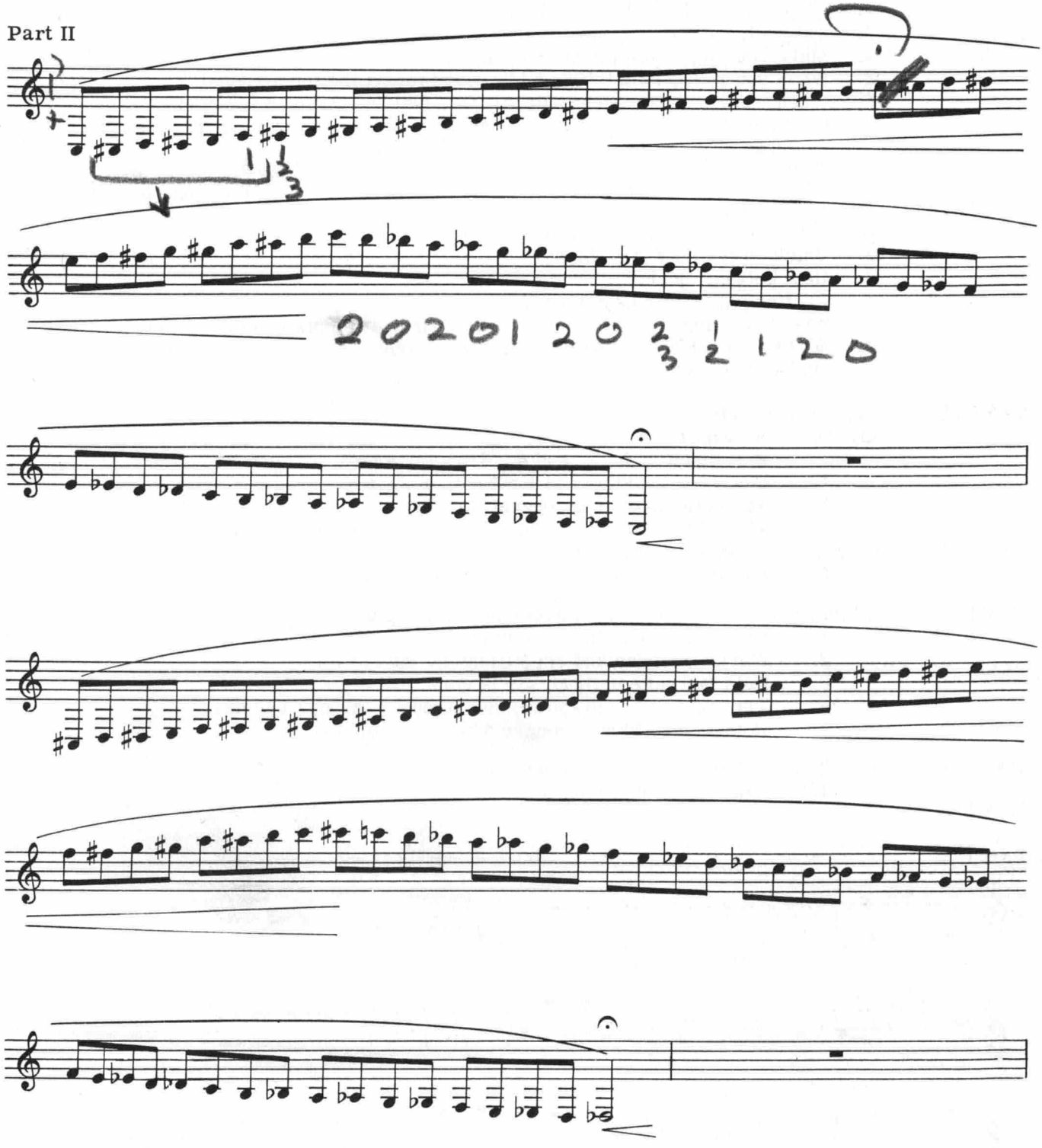
PART II:
1. Big breath.
2. Step on the gas as you go up.
3. Take a breath whenever needed.
4. Make sure pedals are accurate - play slower if necessary.
5. Rest as marked.
6. Continue up as far as possible.
7. Rest at least one hour before continuing.

PART III: Lip Flexibilities.
By Walter M. Smith
1. Exercises 1, 2, 3, and 4.
2. Practice each twice.
3. Exercise 6 - practice many repetitions - slowly at first, then for speed.

PART IV: Clarke's Technical Studies, number six and etude.
1. Practice for speed and repetitions in one breath.
2. Hold last note long until all air is gone.
3. Take a big breath and practice softly (in a whisper).

PART V: Clarke's Technical Studies, number five.
1. Practice double tongue.

Part I

Continue down as before as far as possible.
When you reach Pedal "C", add one octave on top.
When you reach 2nd Pedal "C", add one octave on top again.

Part II

Continue up in half steps in this manner as high as possible.

Rest at least one hour or more before continuing the lesson.

BIG BREATH
CHEST UP

LESSON EIGHTEEN

NOTE: THIS LESSON HAS FIVE PARTS.

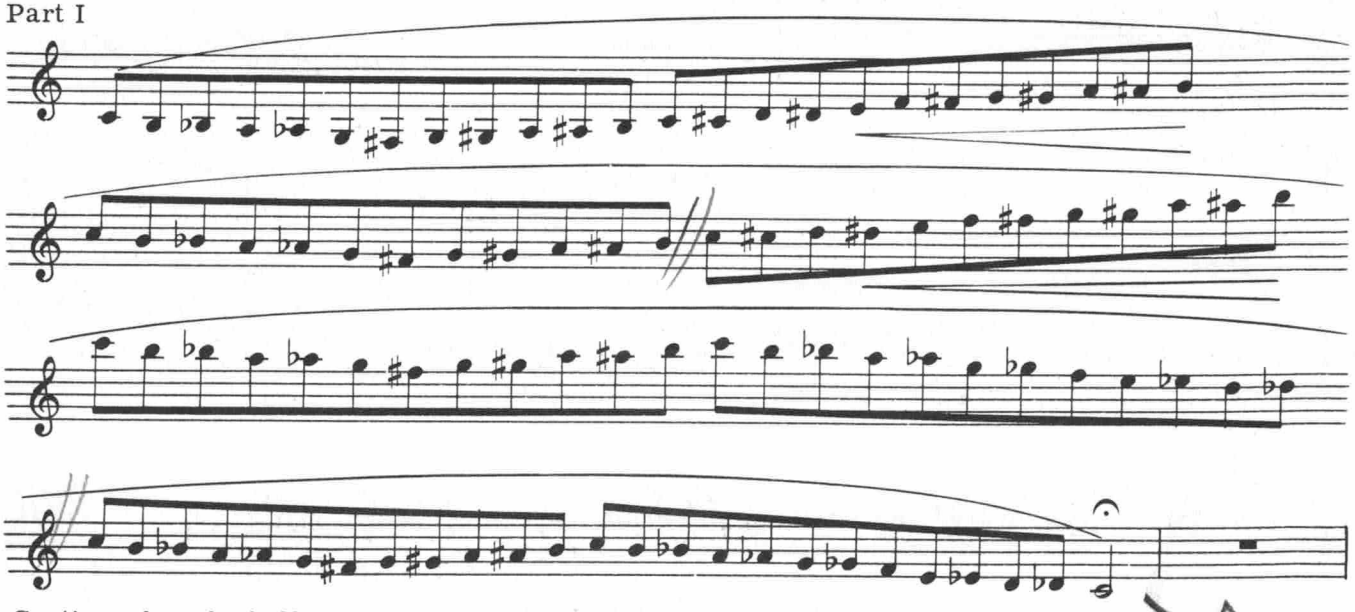
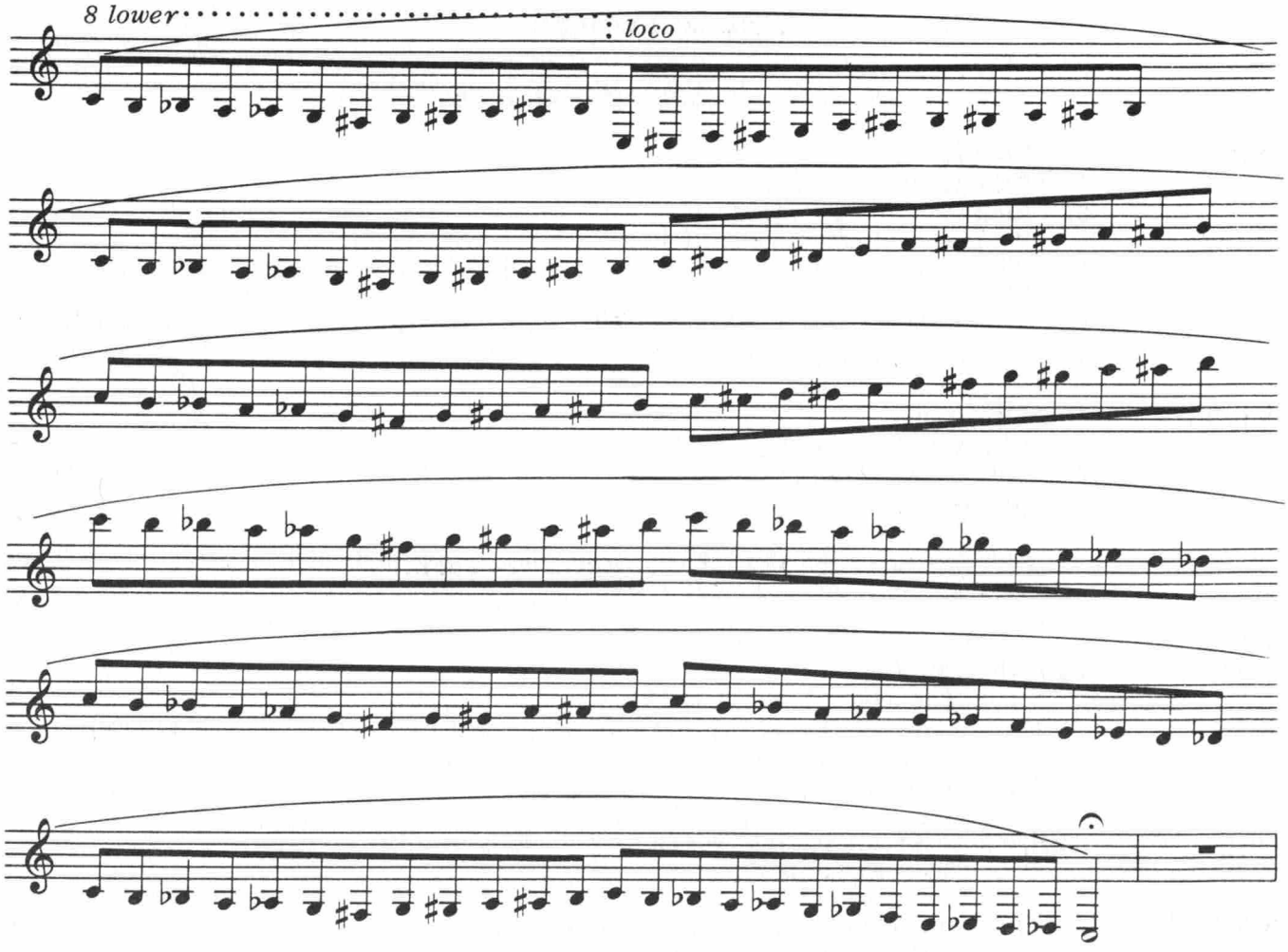
PART I:
1. Big breath.
2. Play accurately - slowly at first.
3. Take a breath when you need it.
4. Make your top notes the strongest.
5. When you reach Pedal "C", add one octave on the top as usual.
6. When you reach the second Pedal "C", add an octave on top again.
7. Continue down by half-steps as usual as far as you can. Rest between each one as usual.
8. Rest at least a half-hour.

PART II:
1. Big breath.
2. Single tongue with good attack.
3. Think "Tee" as you go higher.
4. Rest between each.
5. Continue up as far as you can.
6. When you cannot go any higher, make three attempts and do no more.
7. NOTE: *Never do just part of the scale*. When you miss, try from the beginning of the scale every time.

PART III: Lip Flexibilities
By Walter M. Smith
1. Exercises 1, 2, 3, and 4. Work for speed.
2. Exercise 7 - slowly at first with accuracy.
3. Top notes are the strongest.
4. Think "Eee" as you go higher and "Aw" as you go lower.
5. Speed up as you progress.
6. Use the Metronome to keep accurate progress.

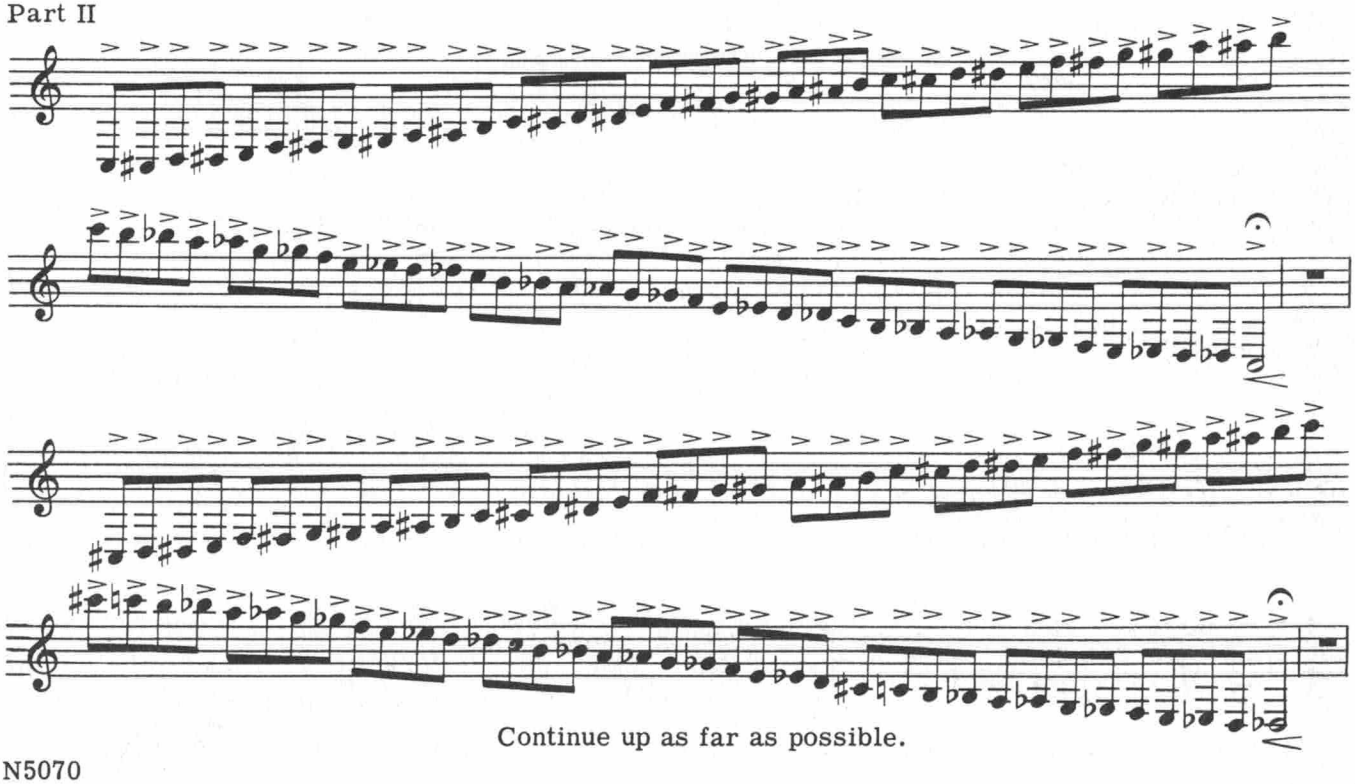
PART IV: Clarke's Technical Studies, number seven and etude.
1. Practice softly (in a whisper).
2. Work for speed and repetitions in one breath.
3. Hold last note until all air is gone.
4. The softer your practice, the stronger the lips become.
5. Remember, blow stronger when going uphill.

PART V: Clarke's Technical Studies, number six.
1. Practice double tongue.

Part I

Continue down by half steps as usual, when you reach Pedal "C", add one octave on top as follows:

Continue down in the same manner by half steps as far as possible.

Rest for one half hour.

Part II



Continue up as far as possible.

LESSON NINETEEN

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:
1. Big breath.
2. Blow freely - full sound.
3. Kick the top notes stronger.
4. Hold the last note long until all air is gone and *longer.*
5. Add an octave on top when you reach Pedal "C", and again at the second Pedal "C" as usual.
6. Continue down as far as possible observing rests and breathing when necessary.
7. Rest at least 15 minutes.

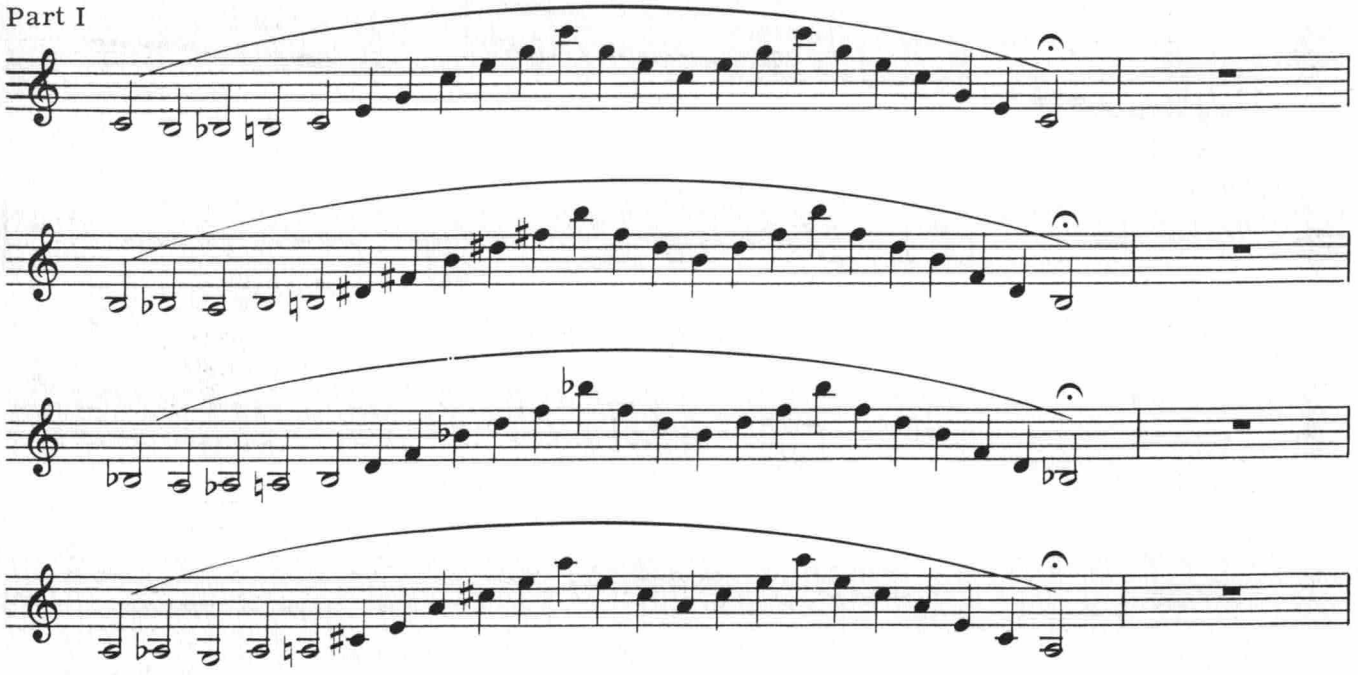
PART II:
1. Big breath.
2. Play with full sound.
3. Think "Tee" on upper notes.
4. As you go higher, play stronger with slight crescendo on the last note.
5. *Rest between each.*
6. Continue up as far as possible. Make three attempts, and then rest at least one hour before continuing on to Part III.

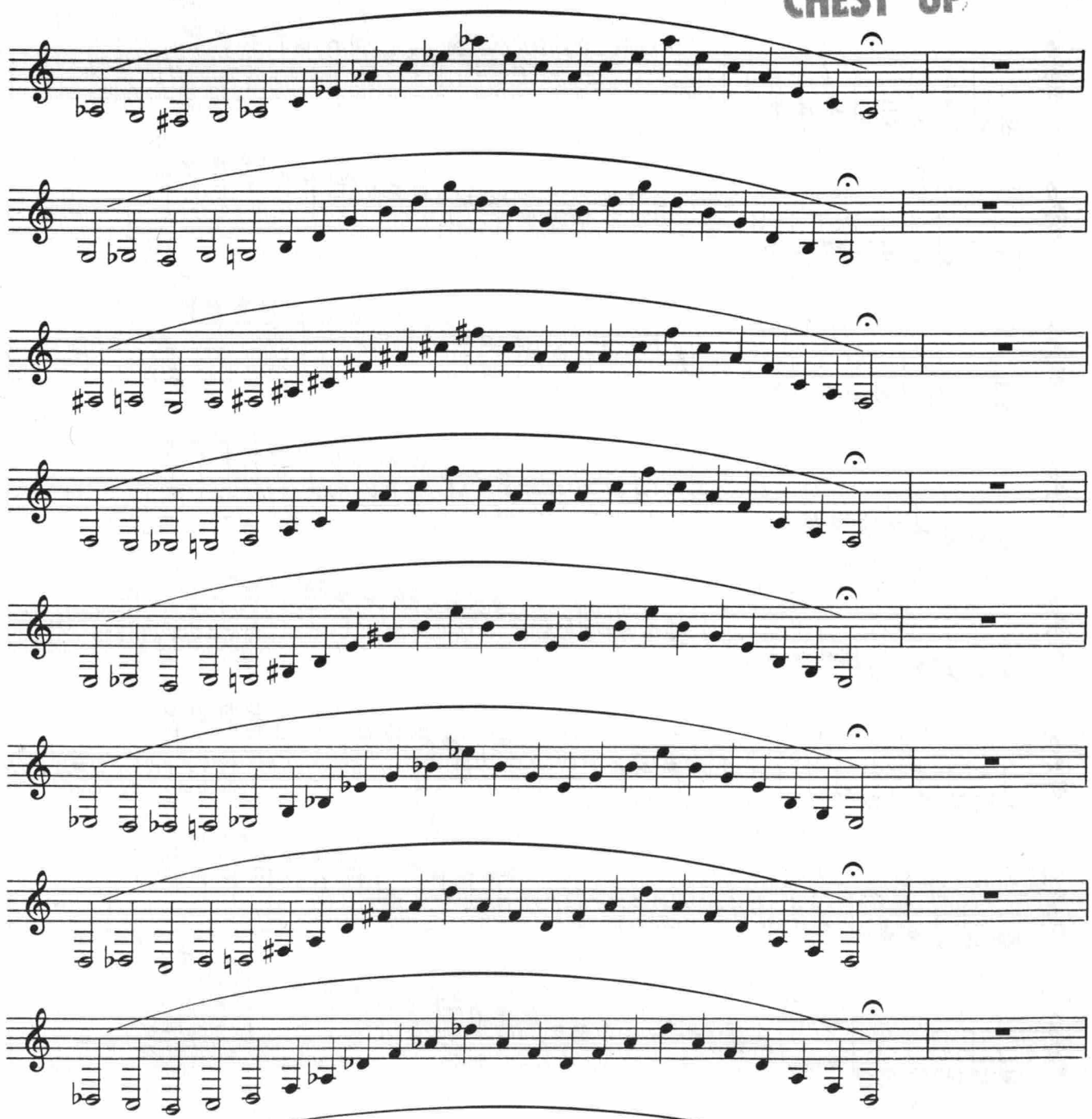
PART III: Lip Flexibilities
By Walter M. Smith
1. Exercises 1, 2, 3 and 4.
2. Exercise 8 - slowly and accurately at first with many, many repetitions. Then speed up.
3. Rest 15 minutes.

PART IV: Clarke's Technical Studies, number eight and etude.
1. Take a big breath.
2. Practice softly.
3. Work for speed and repetitions in one breath.
4. Hold the last note until all the air is gone *and longer.*

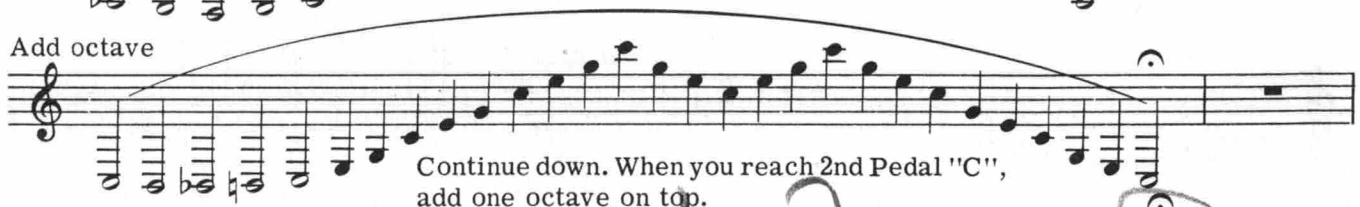
PART V: Clarke's Technical Studies, number seven.
1. Practice triple tongue.

Part I



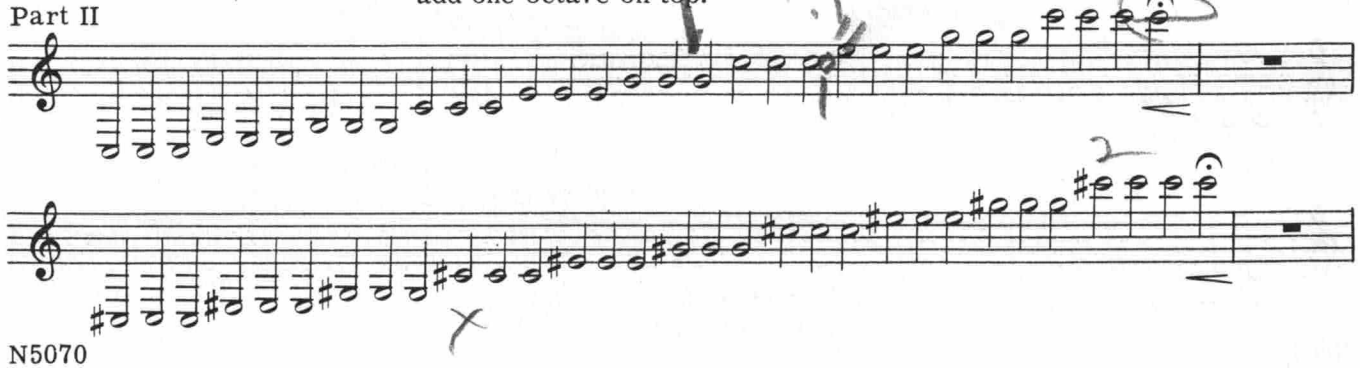


Add octave

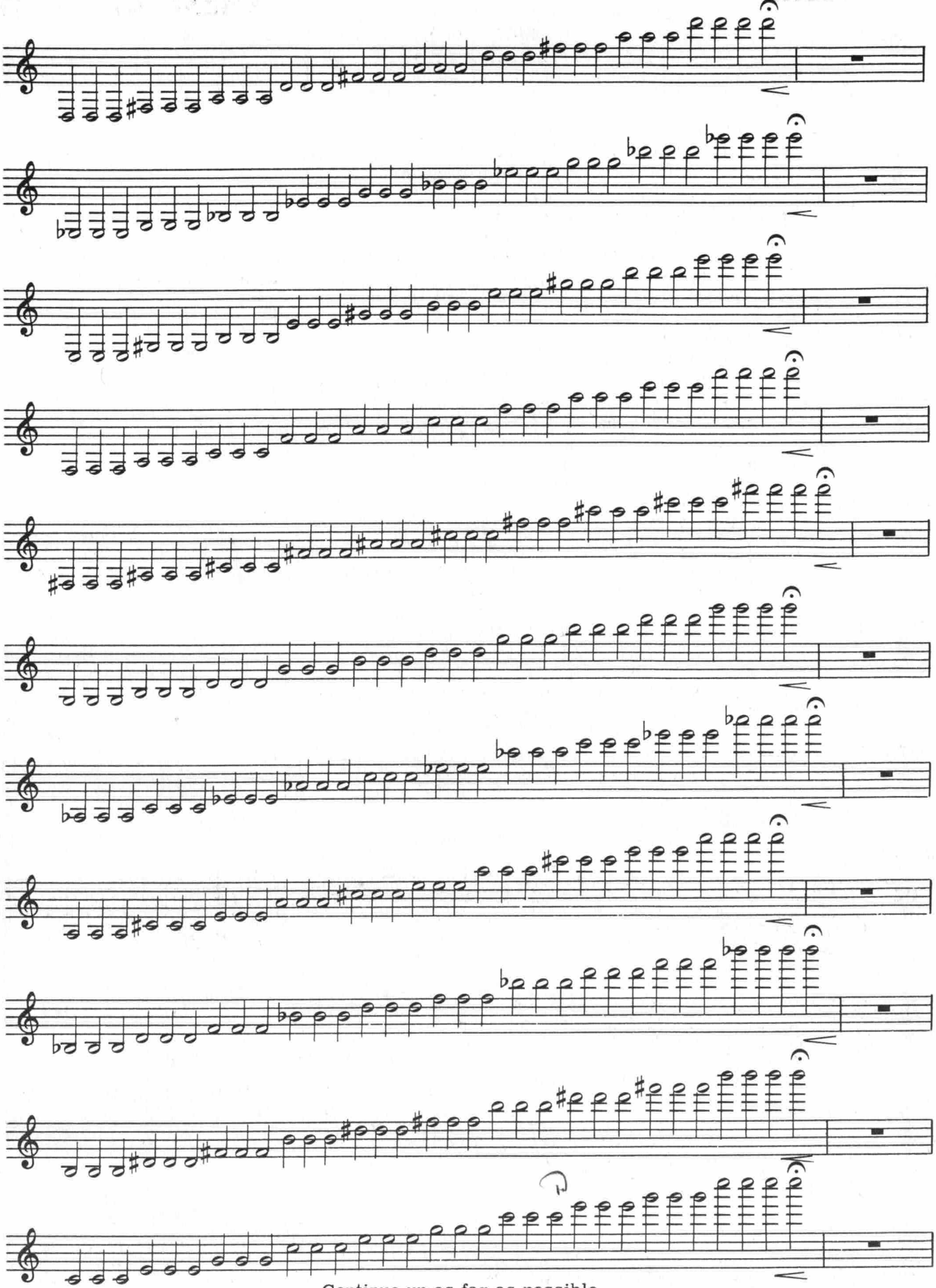


Continue down. When you reach 2nd Pedal "C", add one octave on top.

Part II



BIG BREATH
CHEST UP



Continue up as far as possible.
Rest at least one hour before continuing.

LESSON TWENTY

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:

1. Big breath.
2. Play with relaxed, full sound.
3. First five notes legato. Then tongue arpeggio.
4. Top notes are the strongest.
5. Hold the last note until all air is gone and longer.
6. Continue down as far as possible.
7. Add an octave on top at Pedal "C", and again at second Pedal "C" as usual.
8. If you are reaching your third Pedal "C", add an octave on top again.
9. Rest at least 15 minutes.

PART II:

1. Big breath.
2. Crescendo as you go up.
3. Top note should be the strongest with a little crescendo.
4. Take a breath as you need it.
5. Always reach the top boldly and fearlessly even if you should miss.
6. Continue as far as possible.
7. Rest at least one hour.

PART III: Lip Flexibilities
By Walter M. Smith

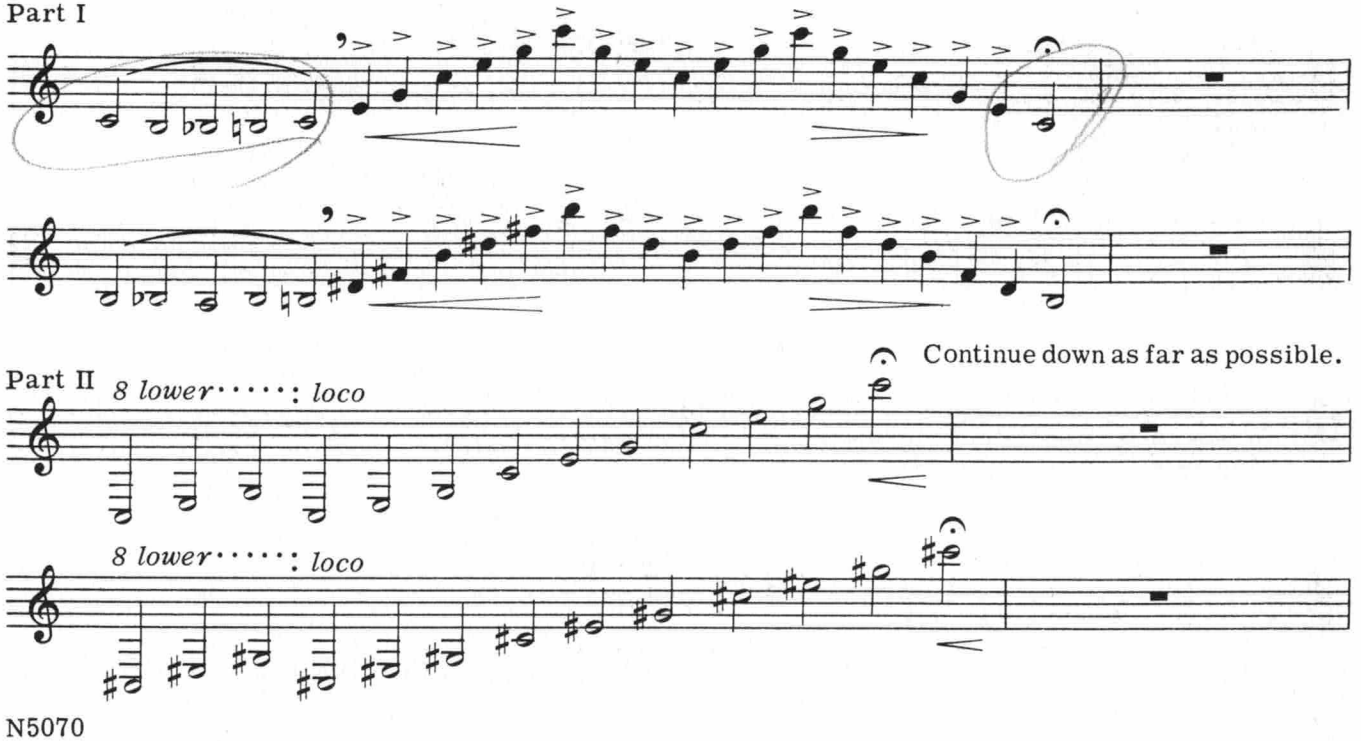
1. Exercises 1, 2, 3 and 4.
2. Exercise 9 - practice slowly and accurately at first. Then work for speed gradually with the help of a Metronome.

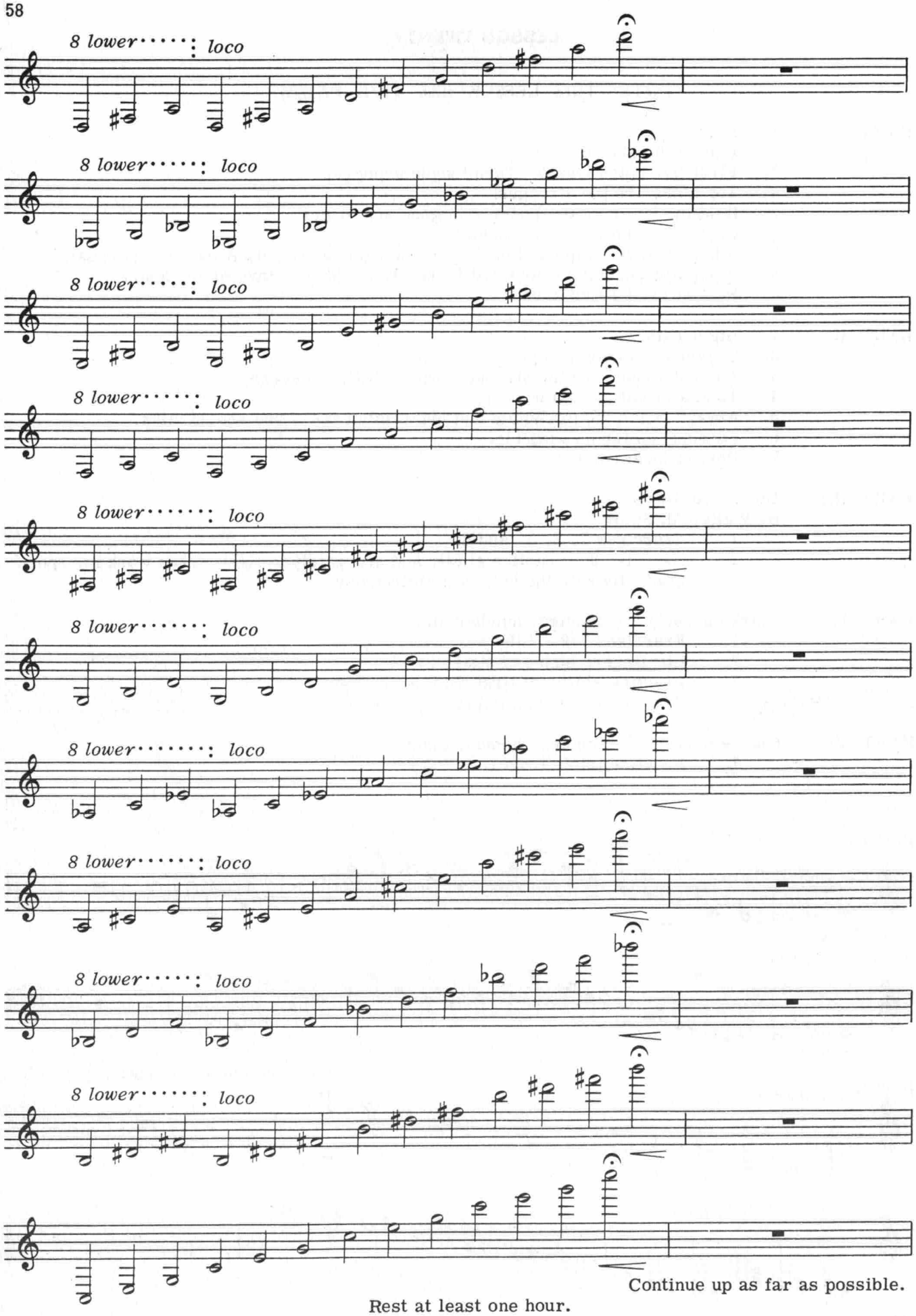
PART IV: Clarke's Technical Studies, number nine.

1. Exercises 178 - 186.
2. Lift fingers high and strike hard.
3. Practice slowly at first with steady tempo.
4. Practice single and triple tongue also.

PART V: Clarke's Technical Studies, number eight.

1. Practice triple tongue.





Continue up as far as possible.

Rest at least one hour.

LESSON TWENTY-ONE

NOTE: THIS LESSON HAS THREE PARTS.

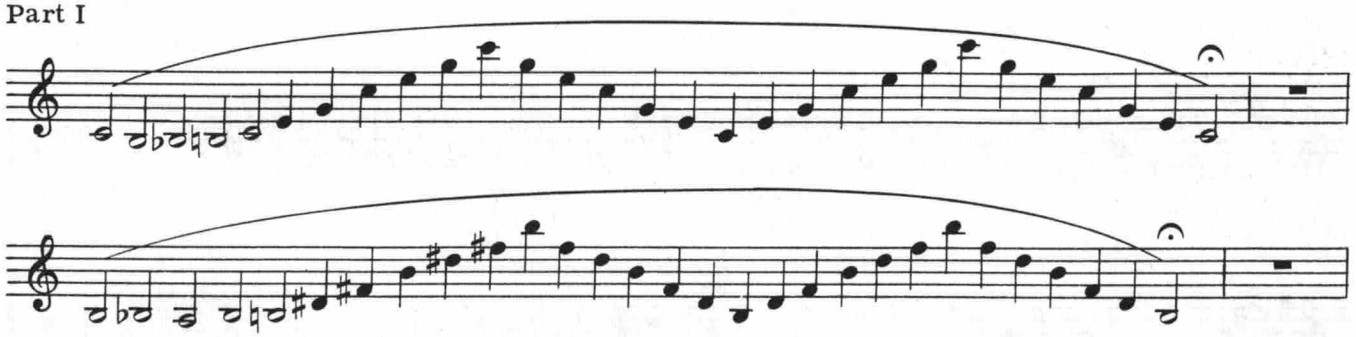
PART I:

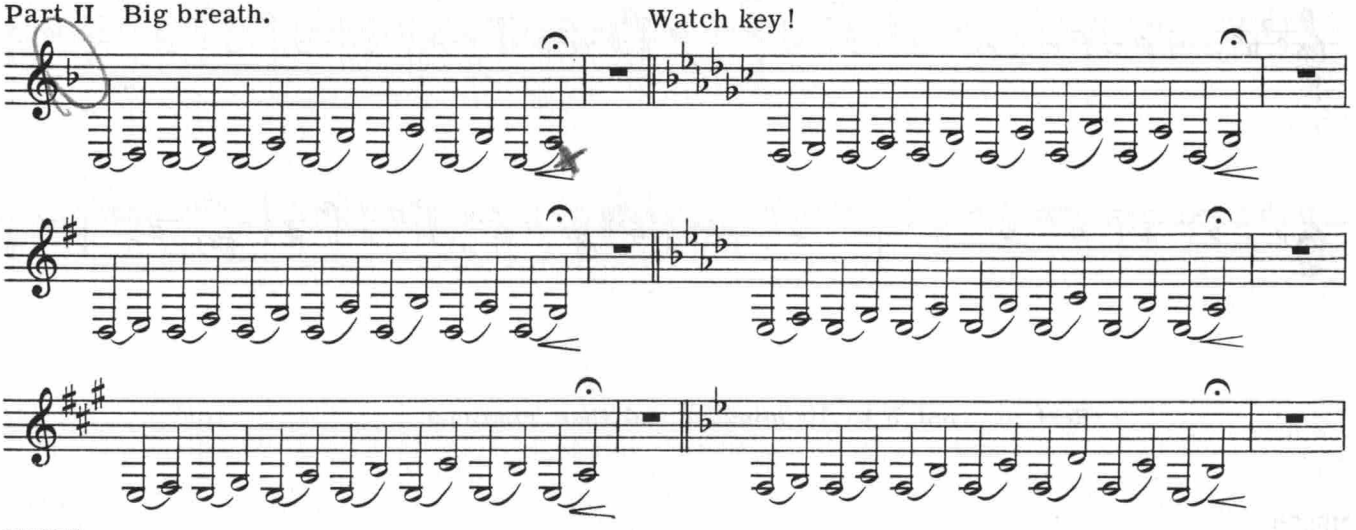
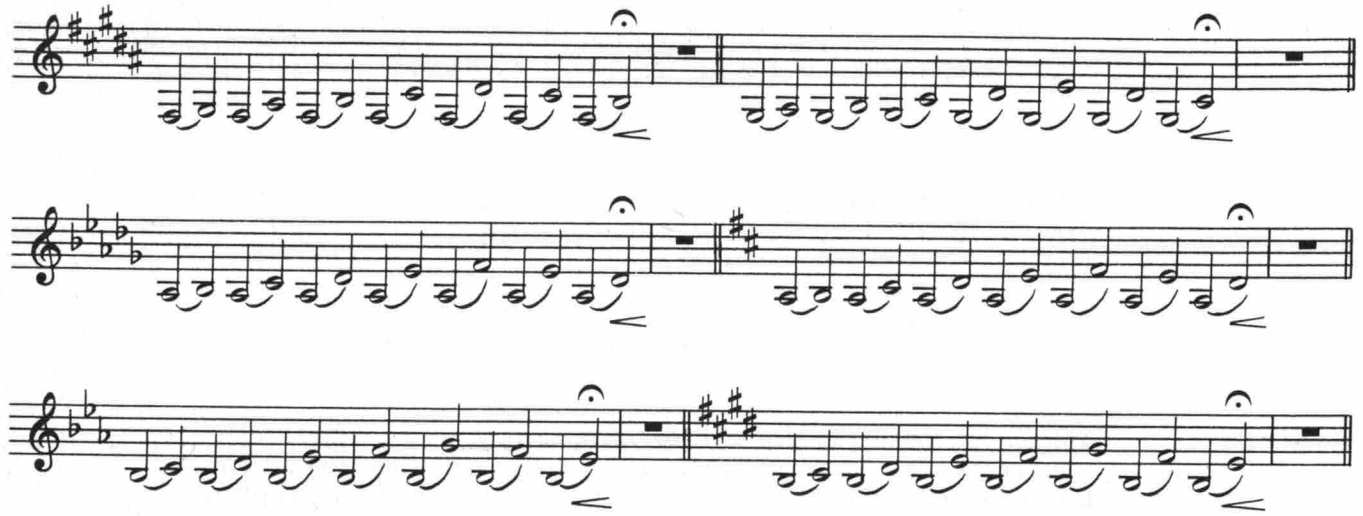
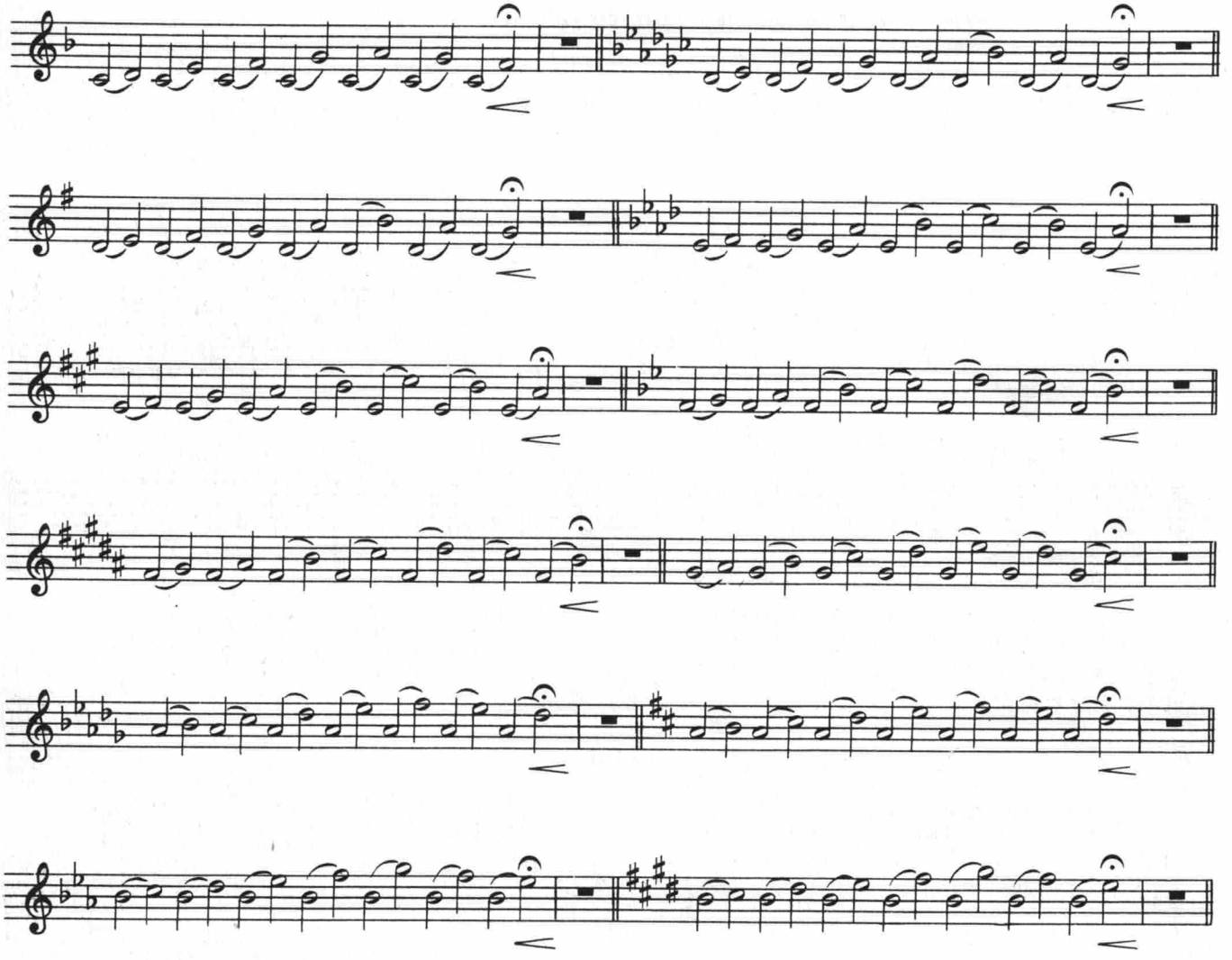
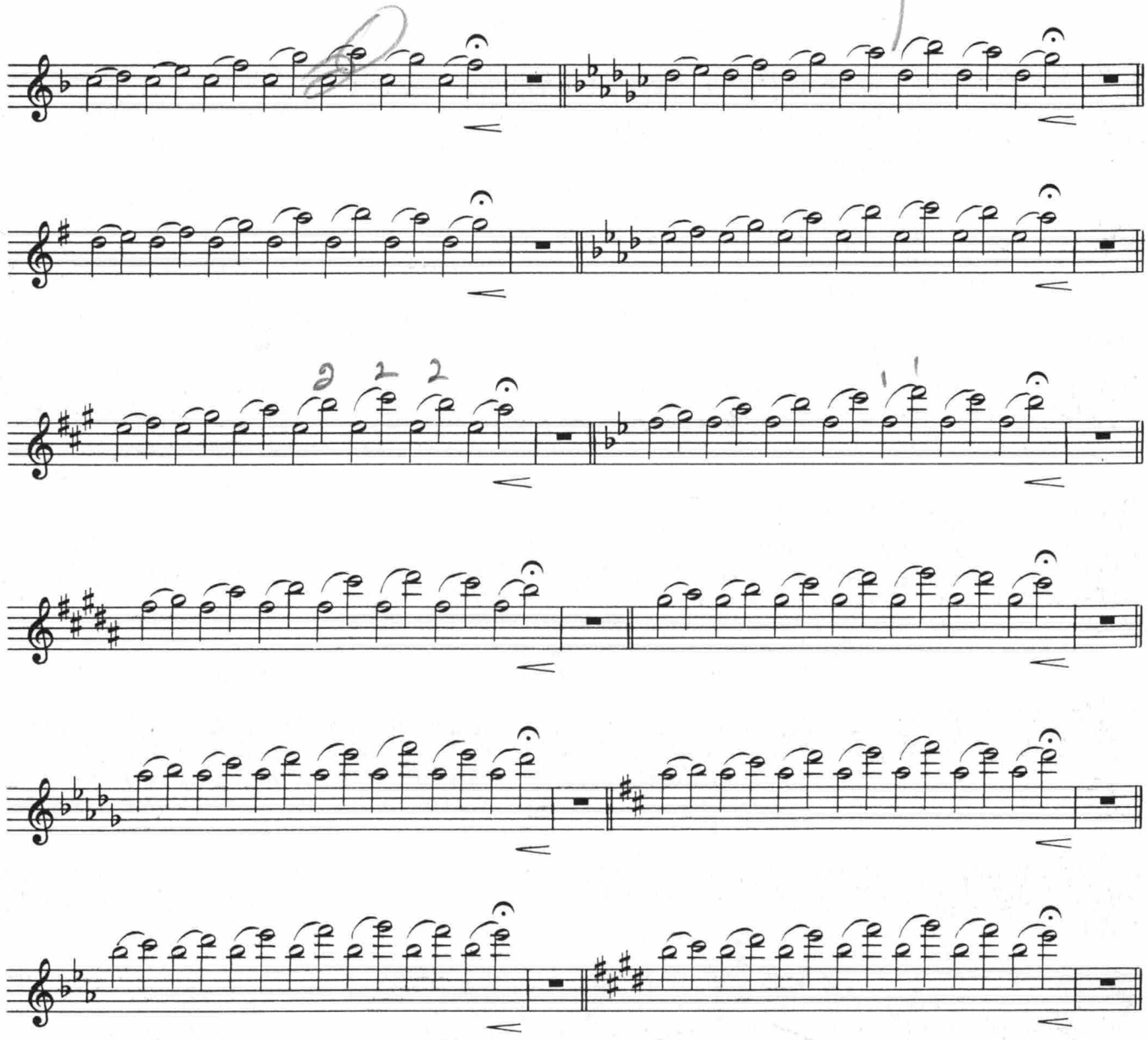
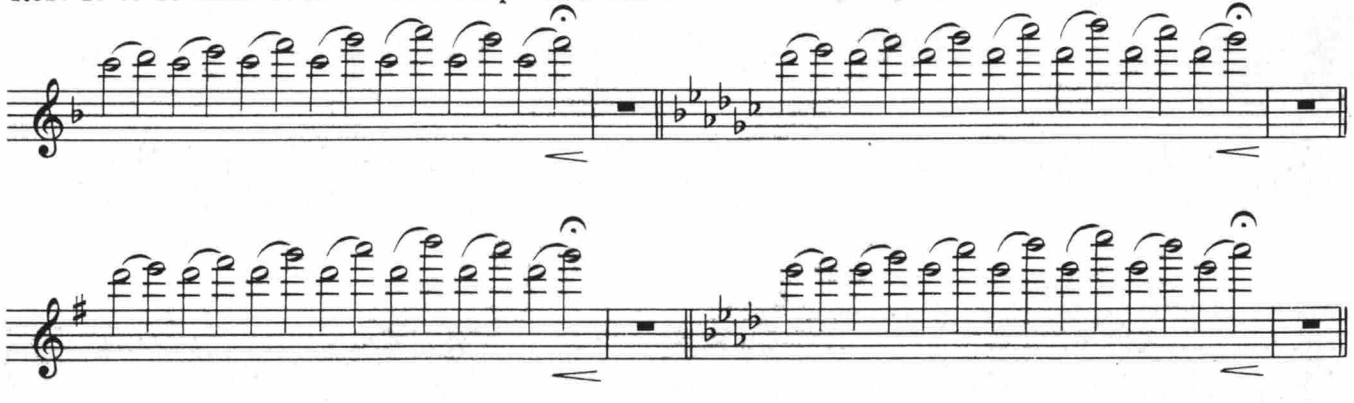
1. Big breath.
2. First five notes slow and full.
3. Breathe whenever you need to.
4. Make the top note the strongest.
5. Hold last note until all air is gone and longer.
6. Continue down as far as possible resting after each one.
7. Add octave on top when you reach the Pedal "C" as usual.

PART II:

1. This is the longest series of endurance so far.
2. Big breath. Blow full and free, and take a breath when you need it.
3. If you observe the rests, you will not tire. Rest as much as you play.
4. Push the top notes a little stronger.
5. Continue as far as possible.
6. Rest at least two hours before continuing.

PART III: Smith Studies 1, 2, 3, 4 and 10.

Part I

Continue down as far as possible. Add octave at Pedal "C" as usual.

Part II Big breath.

Rest 5 minutes and then continue.

Rest at least 5 to 10 minutes and then continue.

Rest 10 to 15 minutes and then attempt to continue.

Continue up as far as possible.

1. Rest often and long - Do not overdo.
2. Go only as high as you can and only three attempts on any high note.
3. When you are tired, STOP.

Rest for two hours.

LESSON TWENTY-TWO

NOTE: THIS LESSON HAS FOUR PARTS.

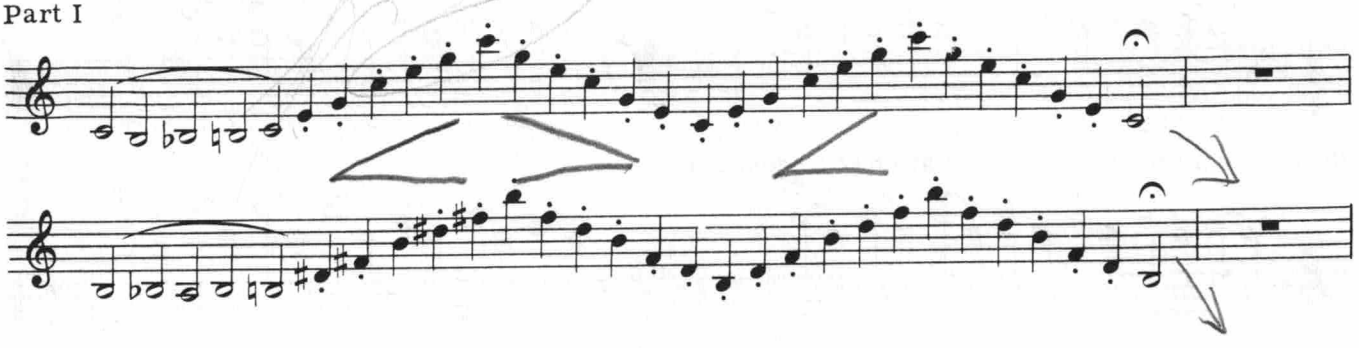
PART I:
1. Big breath.
2. Blow freely - do not hold back.
3. If you are holding back, it is too soft. If you are forcing, it is too loud.
4. Play the first five legato and tongue the rest.
5. Play top notes stronger and think "Tee".
6. Hold last note until all air is gone and longer.
7. Add octave on top at Pedal "C" as usual.

BIG BREATH
CHEST UP

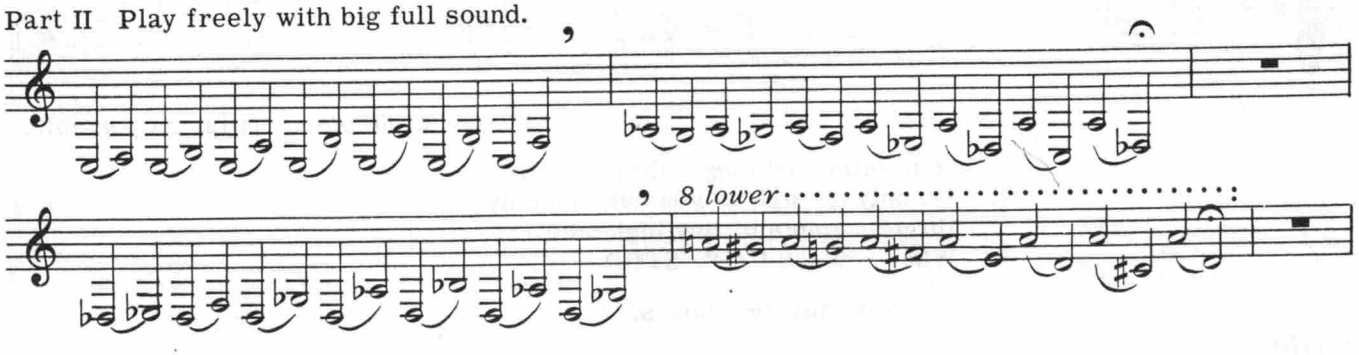
PART II:
1. Big breath.
2. Do not hold back.
3. Breathe as needed.
4. Rest as much as you play.
5. Continue as far as possible. Then rest at least two hours before continuing with Part III.

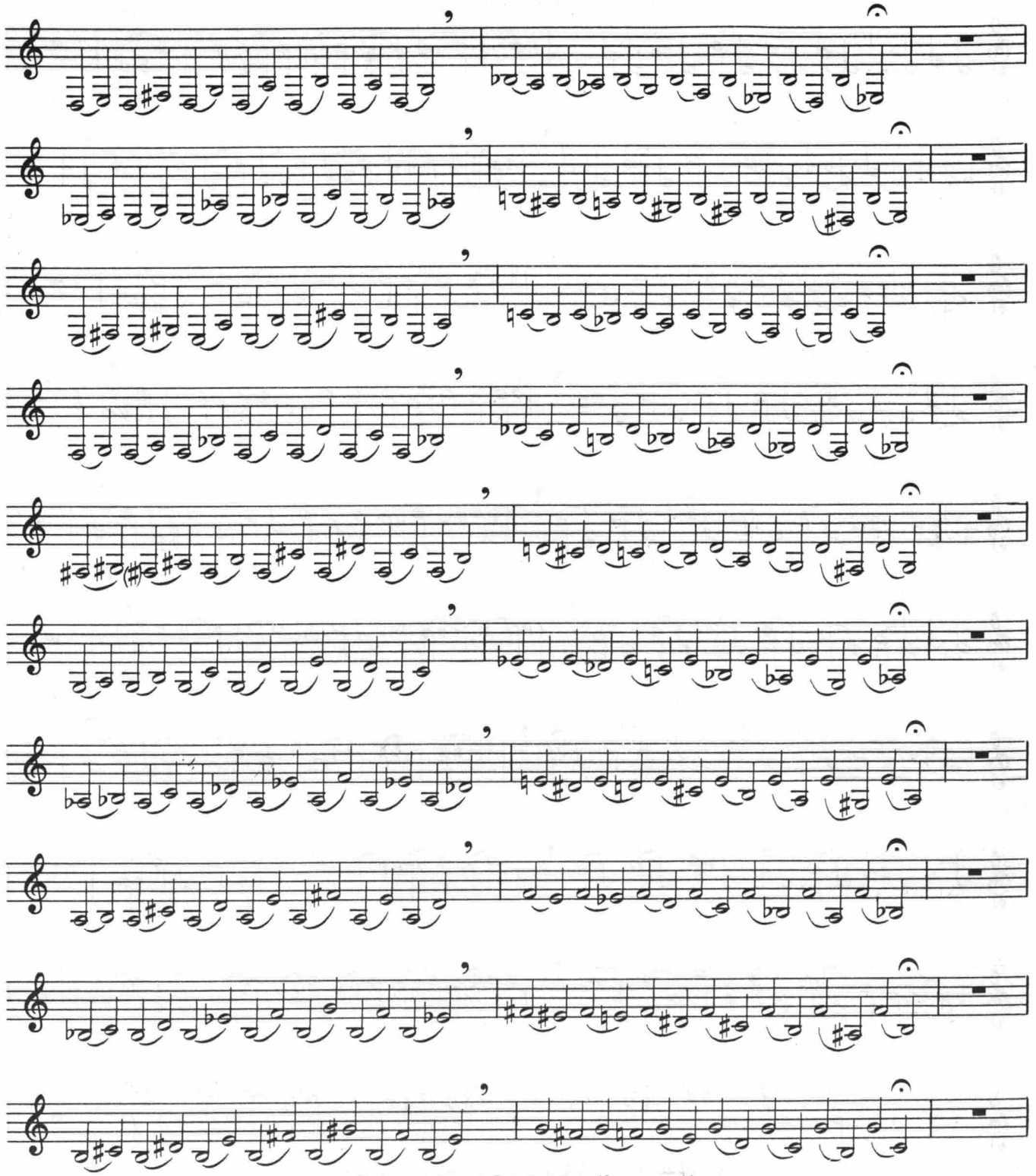
PART III: Lip Flexibilities
By Walter M. Smith
1. Exercises 1, 2, 3 and 4.

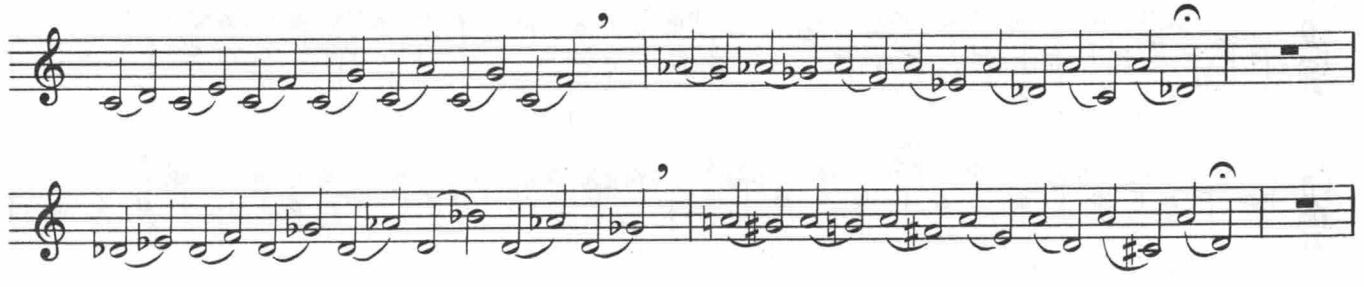
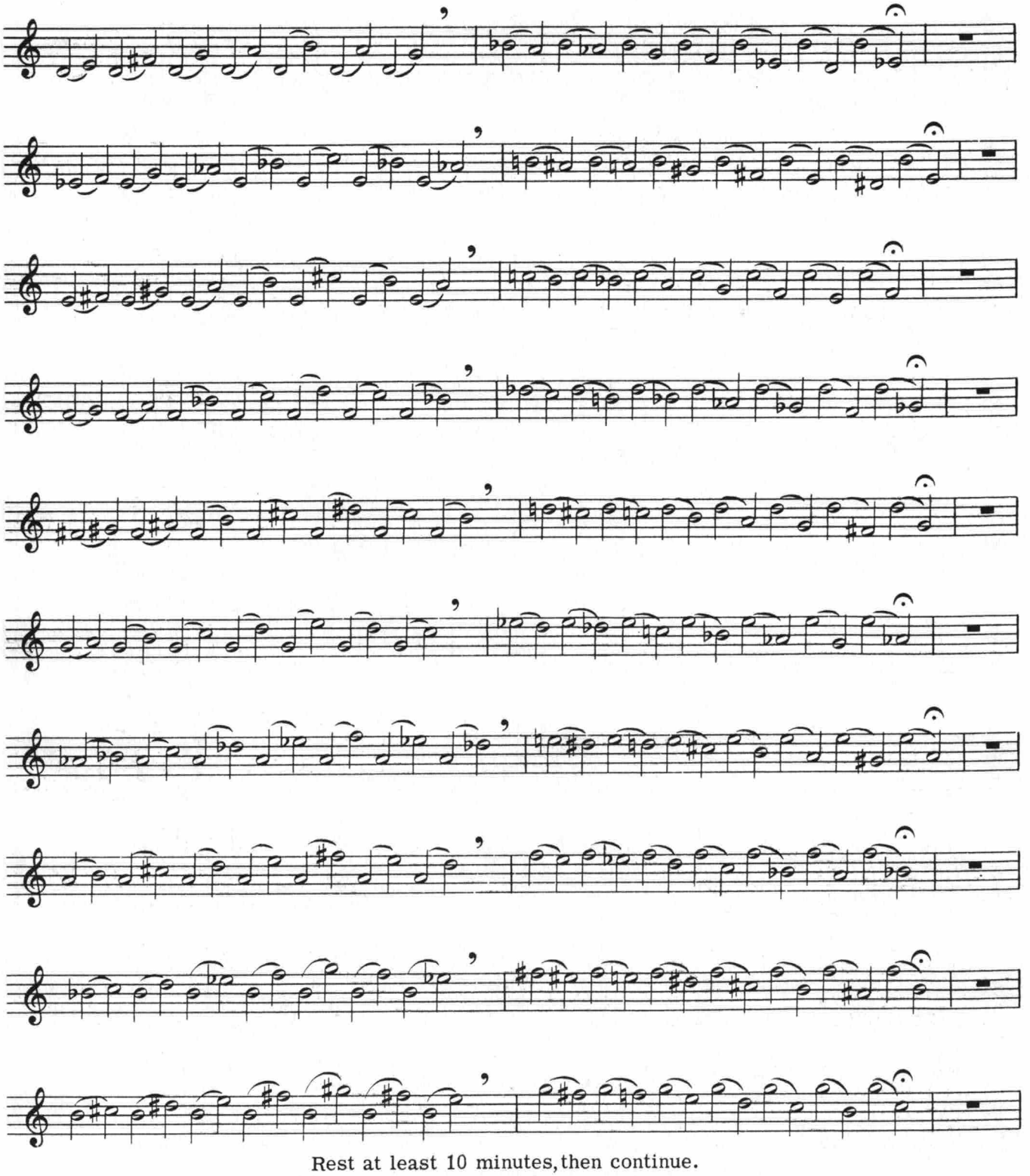
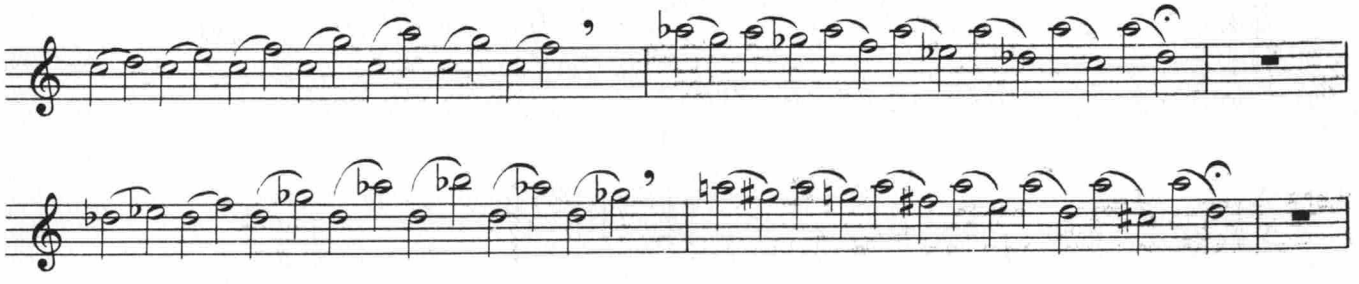
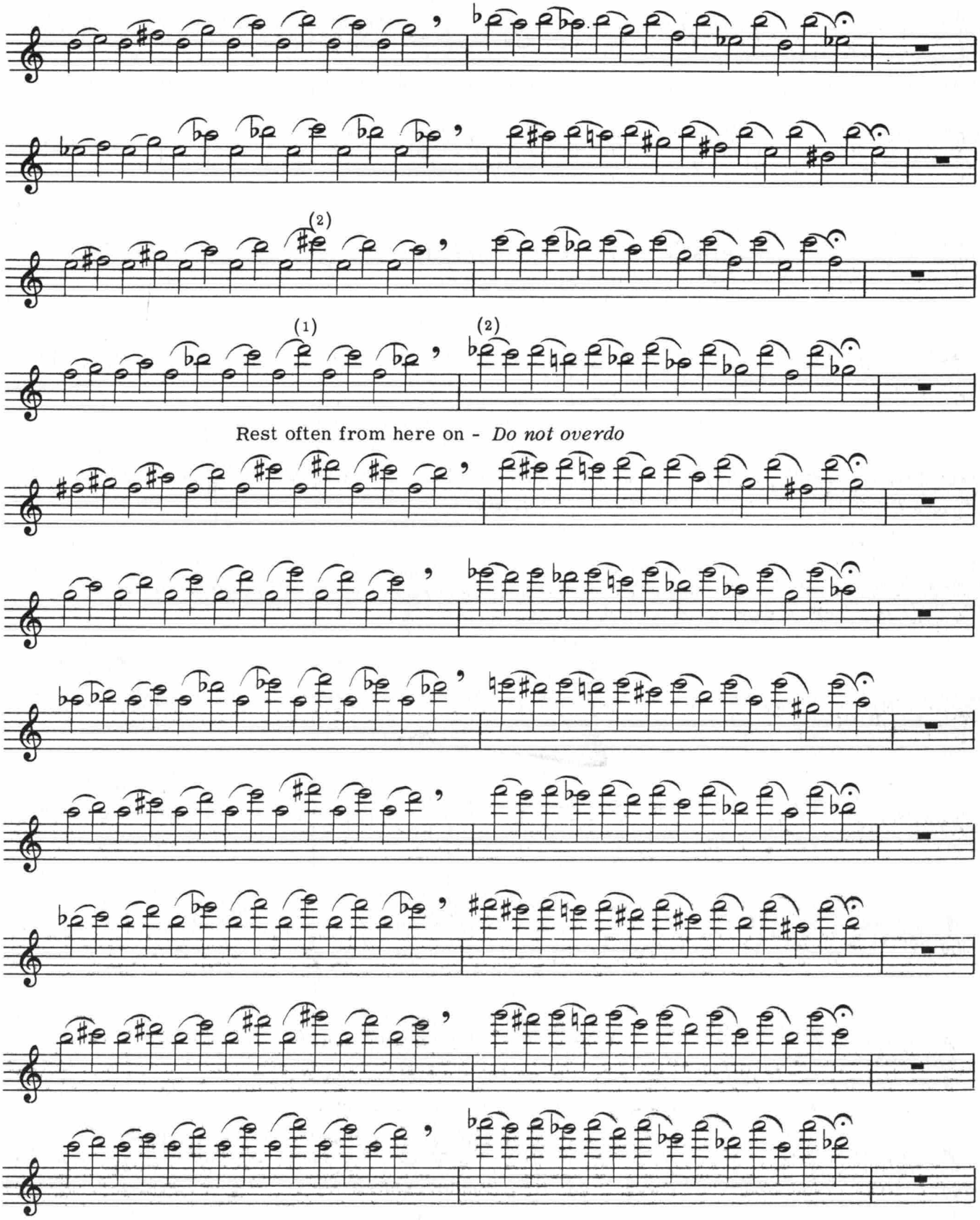
PART IV: Saint-Jacome's Grand Method for Trumpet or Cornet
Page 157, first exercise and *models*.
1. Practice with good attack - full note not staccato (do not peck).
2. Full sound.
3. It is absolutely essential to practice all models thoroughly.
4. Rest between each model.
5. Notice that each model may be written with different articulations.
6. Practice the exercise also with the "K" tongue.
7. Use the Metronome to control your progress.

Part I

Continue down adding an octave when you reach Pedal "C" and again at 2nd Pedal "C" as usual.

Part II Play freely with big full sound.





Rest at least 5 minutes then continue.

Rest at least 10 minutes, then continue.



Rest often from here on - *Do not overdo*

Continue up as far as possible.
Rest often - when tired, stop!
Rest at least two hours and then continue lesson.

LESSON TWENTY-THREE

NOTE: THIS LESSON HAS FOUR PARTS.

PART I:
1. Note that the exercise runs to an octave lower than before ending on Pedal "C".
2. Big breath.
3. Hold the last note until all air is gone and longer.
4. Add octave on top when you reach Pedal "C" as usual.
5. Continue down as usual as far as possible.
6. Rest 15 minutes.

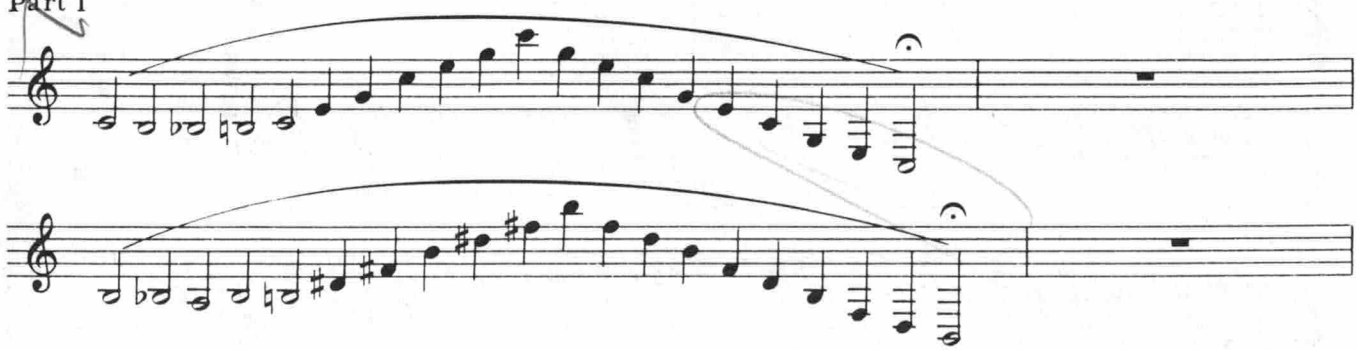
PART II:
1. Big breath.
2. Blow stronger as you go up. Think "Tee".
3. Rest as much as you play.
4. Continue up as far as possible.
5. Rest one hour before continuing on to Part III.

PART III: Lip Flexibilities for Trumpet
By Charles Colin
1. Read carefully all of Mr. Colin's study material.
2. Study so as to understand the purpose of his exercises.
3. Practice exercises 3, 4 and 5 slowly at first.

PART IV: Saint-Jacome's Grand Method
Page 157, first variante and models.
1. Use Metronome as marked - slow at first.
2. Rest often.
3. Practice with "K" tongue also.
4. Practice for accuracy and gradually for speed until the Metronome markings can be reached.
5. Do not sacrifice accuracy for speed.
6. Once you develop a high degree of control and accuracy, the speed will come easily.

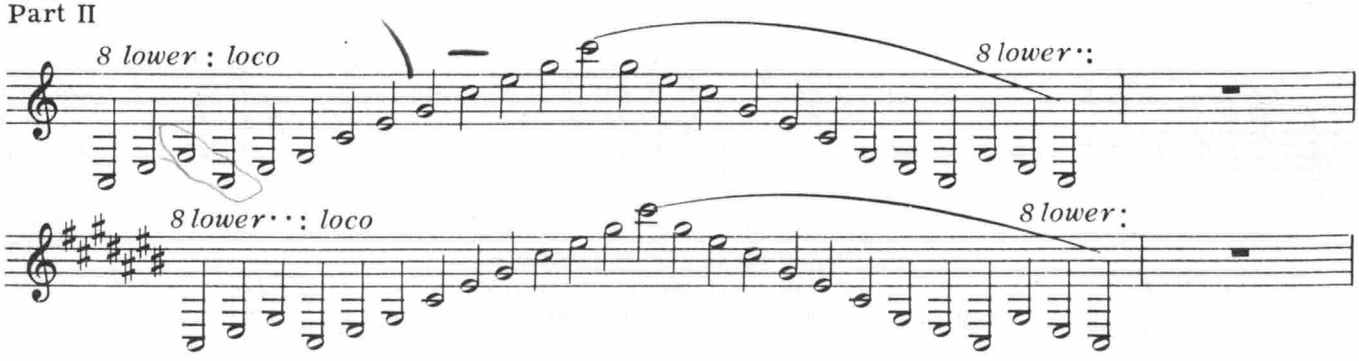
BIG BREATH
CHEST UP

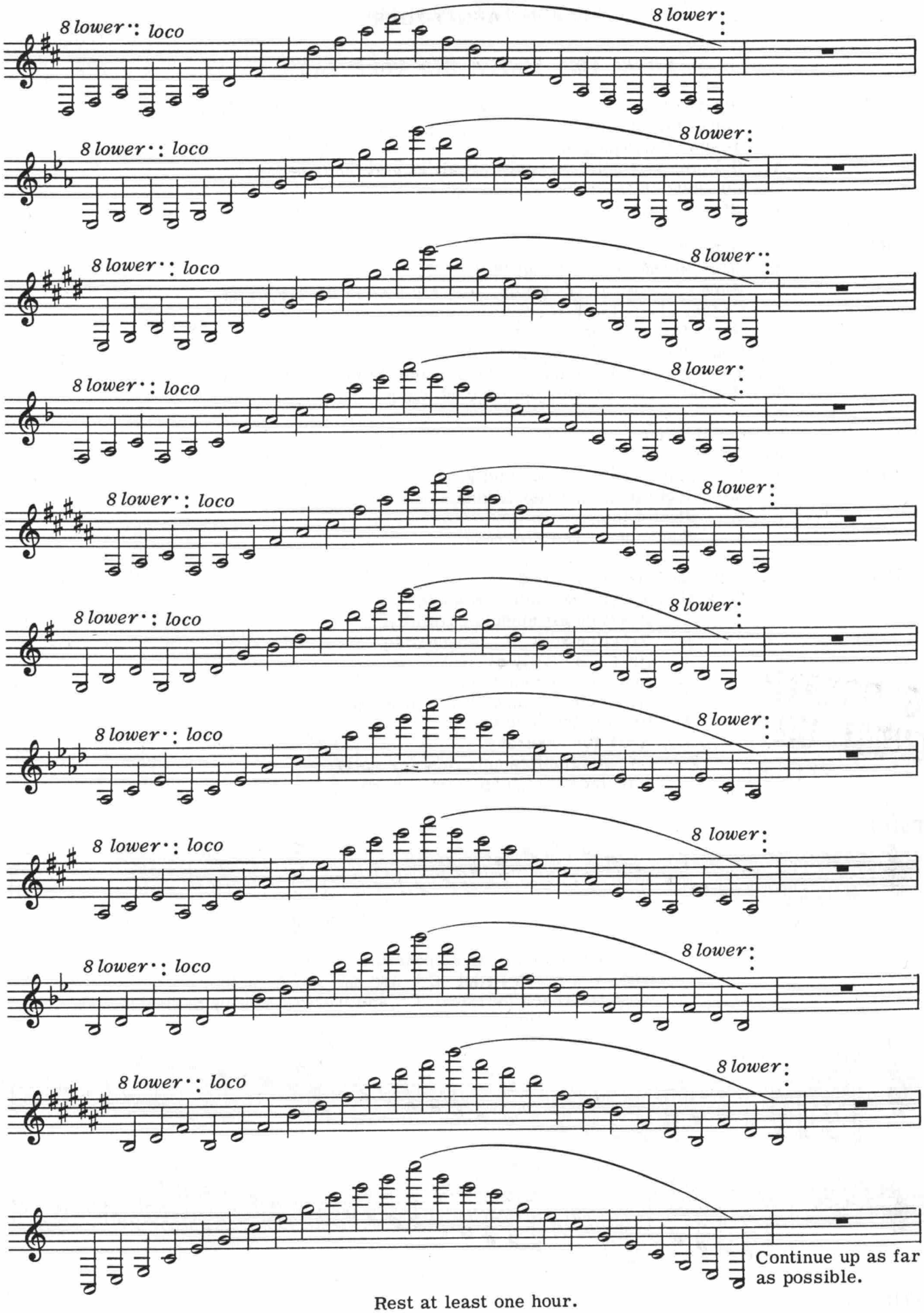
Part I



Continue down as far as possible.
Try to get to your third Pedal "C".
Add octave on top each time you get to a Pedal "C" as usual.

Part II





Rest at least one hour.

N5070

LESSON TWENTY-FOUR

NOTE: THIS LESSON HAS FOUR PARTS.

PART I:
1. Big breath.
2. Long, full sound. Legato on first five notes.
3. Tongue the arpeggio.
4. Hold the last note long until all air is gone and *longer.*
5. Continue as far as possible.
6. Rest 15 minutes.

PART II:
1. Big breath.
2. Start on the second Pedal "C".
3. Blow stronger as you go up. The top note is the strongest.
4. Crescendo on the last note.
5. Rest after each as long as you play.
6. Continue up as far as possible.
7. When you cannot go any farther, make three attempts only.
8. Rest at least one hour before continuing.

PART III: Lip Flexibilities
By Charles Colin
1. Exercises 6, 7, 8 and 9.
2. Practice many repetitions.
3. Rest often.
4. Speed up as you progress.

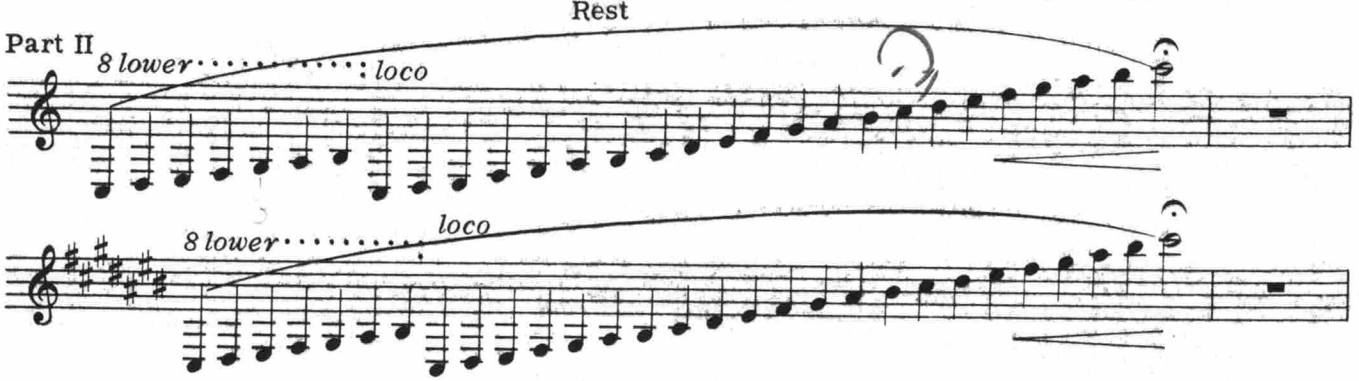
PART IV: Saint-Jacome's Grand Method
Page 158, second variante and models.
1. Practice all models carefully.
2. Practice with "K" tongue also.
3. Practice slowly at first.
4. Rest between each model.
5. Speed up to tempo as you progress.
6. Use the Metronome.
7. Work for accuracy.
8. Do not sacrifice accuracy for speed.
9. Lift fingers high and strike hard.

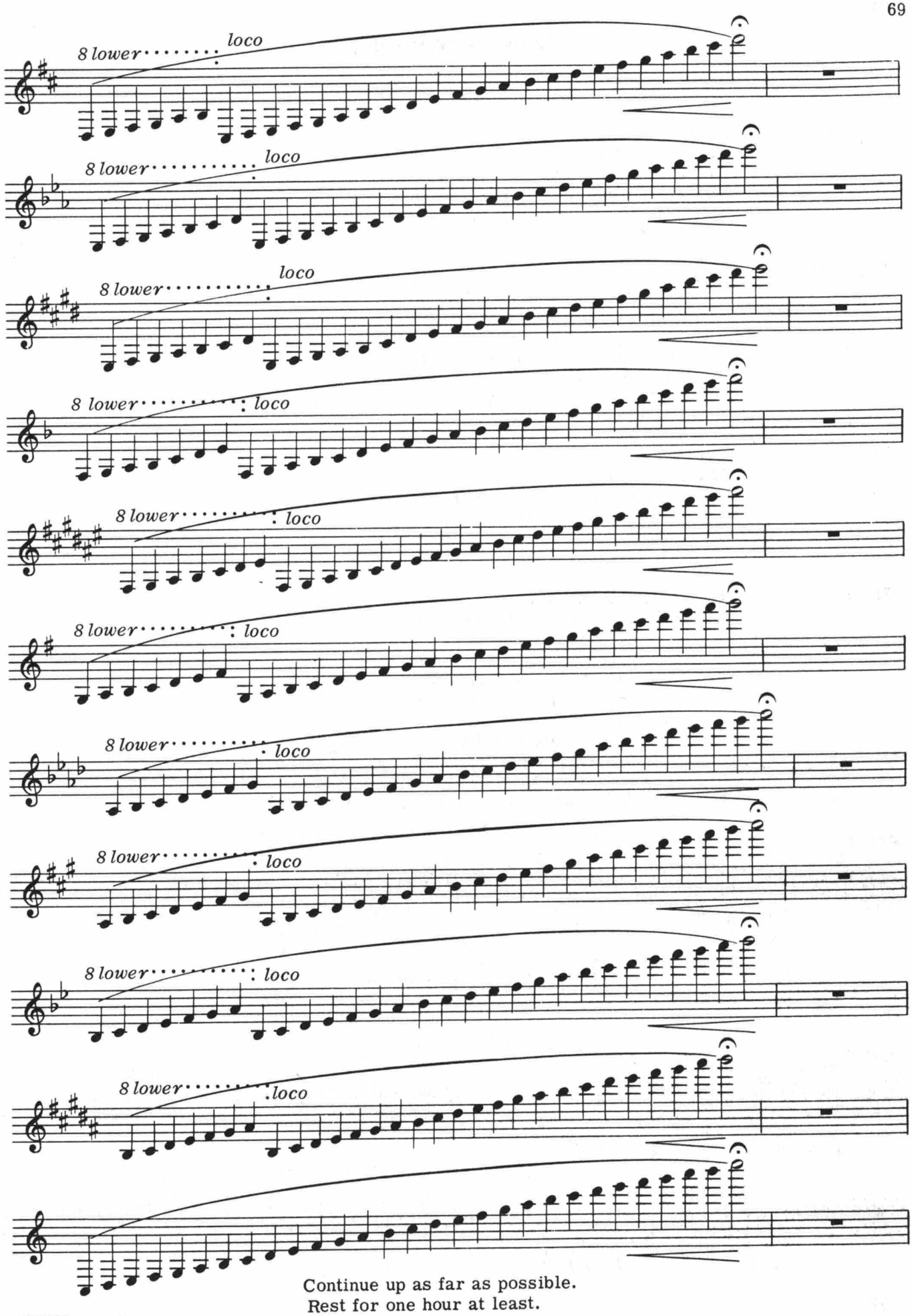
BIG BREATH
CHEST UP

Part I

Continue down as far as possible.
When you reach Pedal "C", add one octave on top.
When you reach 2nd Pedal "C", add one octave on top as usual.

Part II





Continue up as far as possible.
Rest for one hour at least.

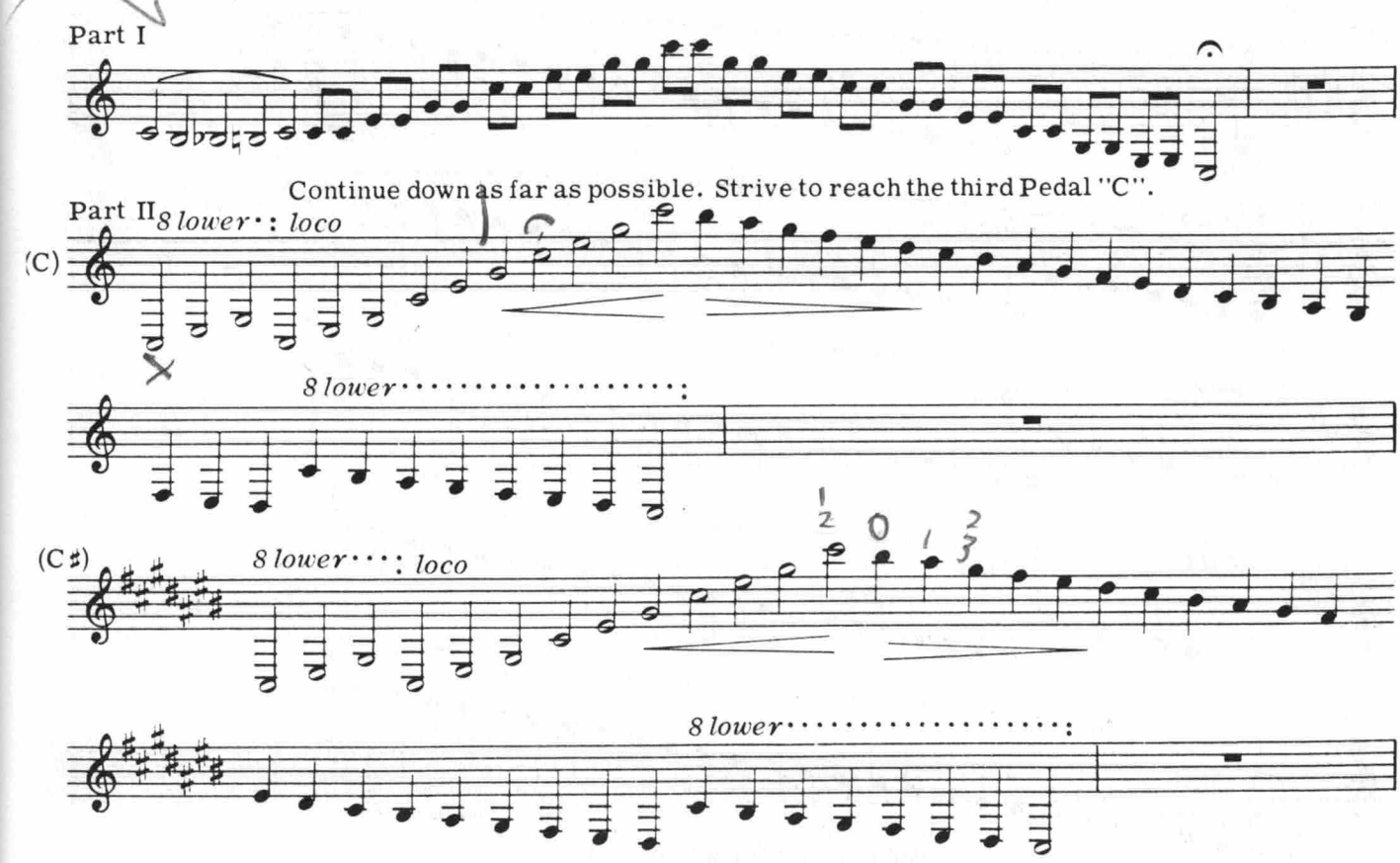
LESSON TWENTY-FIVE

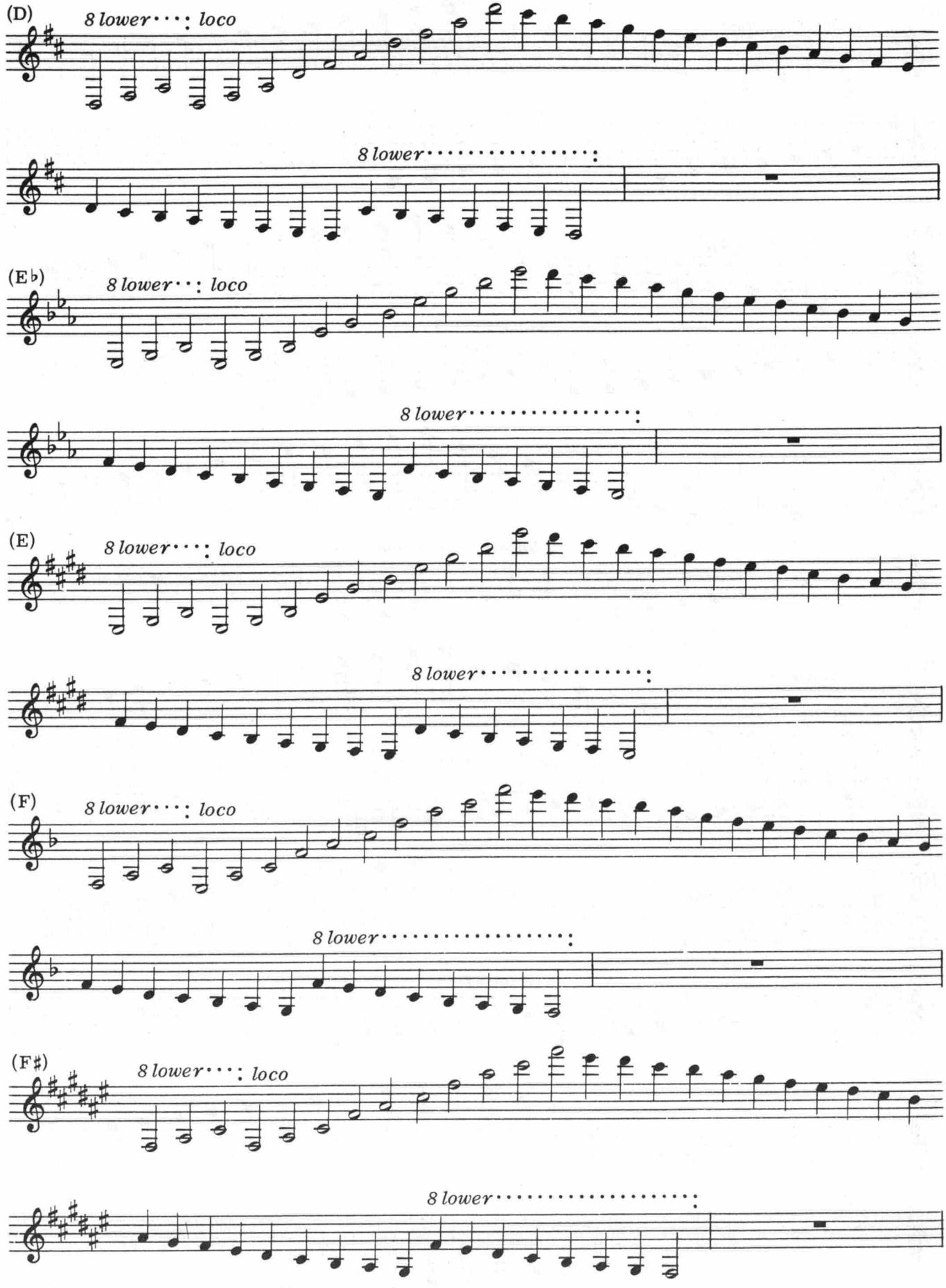
NOTE: THIS LESSON HAS FOUR PARTS.

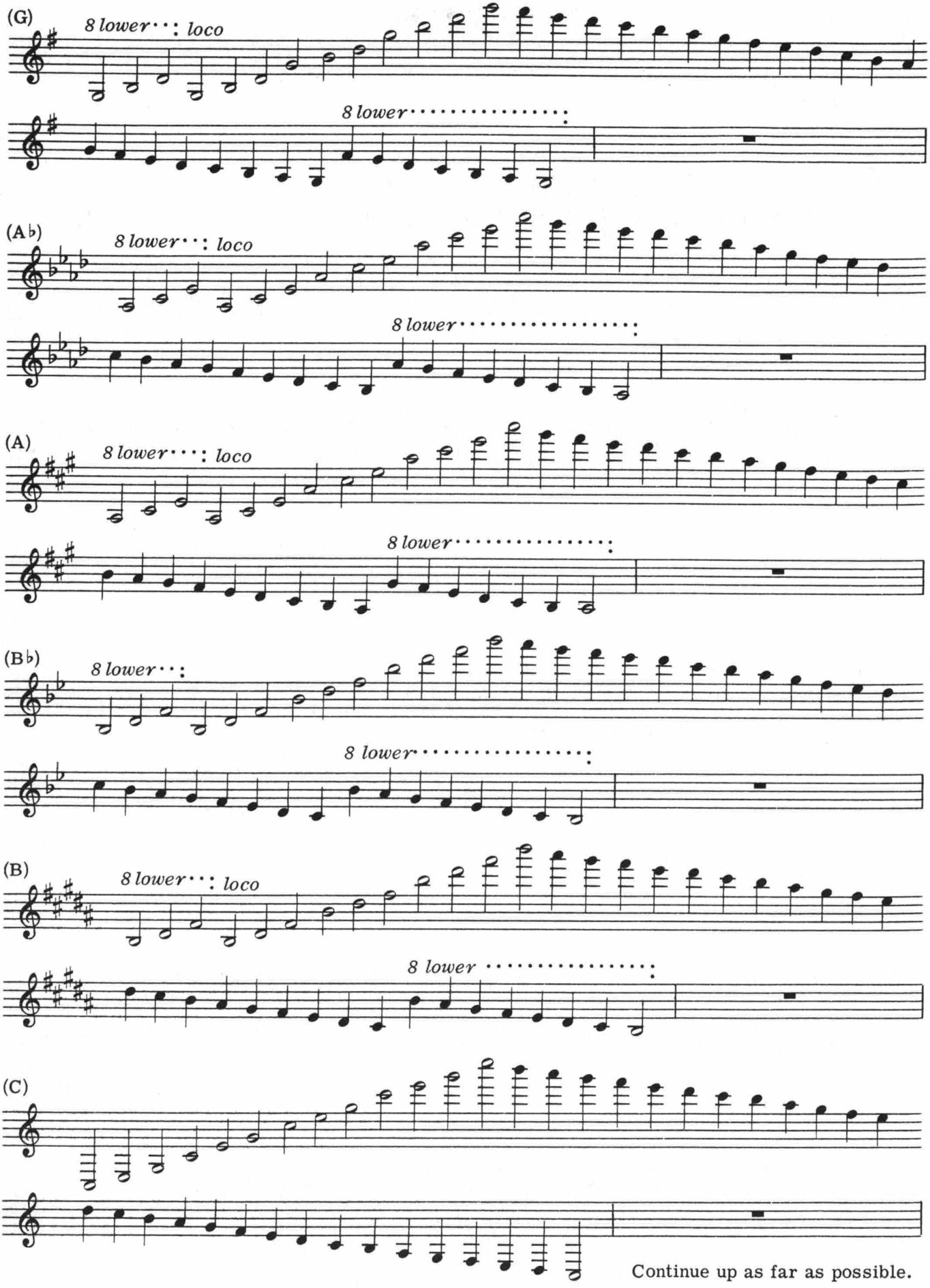
PART I:
1. Big breath.
2. Practice first five notes long, full sound - legato.
3. Single tongue the eighth notes with good, clean attack.
4. Think "Tee" as you go up.
5. Think "Taw" on lower notes.
6. Blow stronger on top notes.
7. The top notes should be the strongest.
8. Hold the last note long until all air is gone and *longer.*
9. Continue down as far as possible.
10. Rest after each one as usual.
11. Try to go a little farther each day.
12. Rest one half-hour before continuing on to Part II.

PART II:
1. Big breath.
2. Start on second Pedal "C".
3. Blow stronger as you go up.
4. Rest between each.
5. Continue up as far as possible.
6. Rest at least one hour before continuing on to Part III.

PART III: Lip Flexibilities
By Charles Colin
1. Exercises 10, 11 and 12.
2. As these get easier, speed up.
3. Practice many repetitions.

PART IV: Saint-Jacome's Grand Method
Page 158, third variante and models.
1. Practice with "K" tongue also.

BIG BREATH
CHEST UP





Continue up as far as possible.

LESSON TWENTY-SIX

NOTE: THIS LESSON HAS FOUR PARTS.

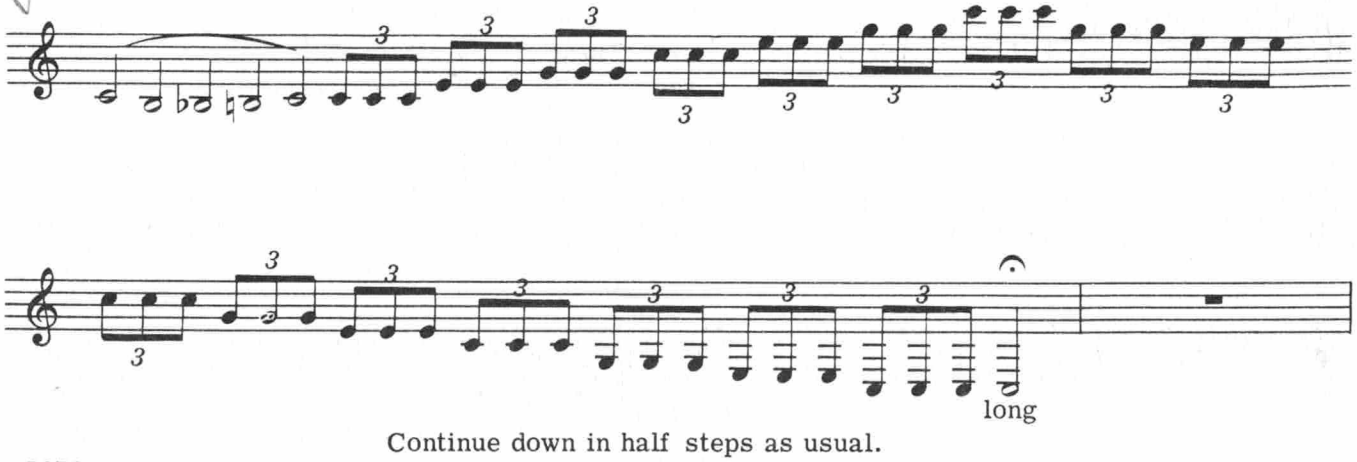
PART I:
1. Big breath.
2. Practice the first five notes legato - long, full sound.
3. Single tongue the eighth notes.
4. Blow stronger and think "Tee" as you go up.
5. Hold last note long until all air is gone and *longer.* Rest after each.
6. Continue down as far as possible. Then rest 15 minutes before continuing on to Part II.

PART II:
1. Big breath.
2. Start on second Pedal "C".
3. Good, deliberate attack blowing stronger as you ascend.
4. Rest after each.
5. Continue up as far as possible. Then rest at least one hour before continuing on to part III.

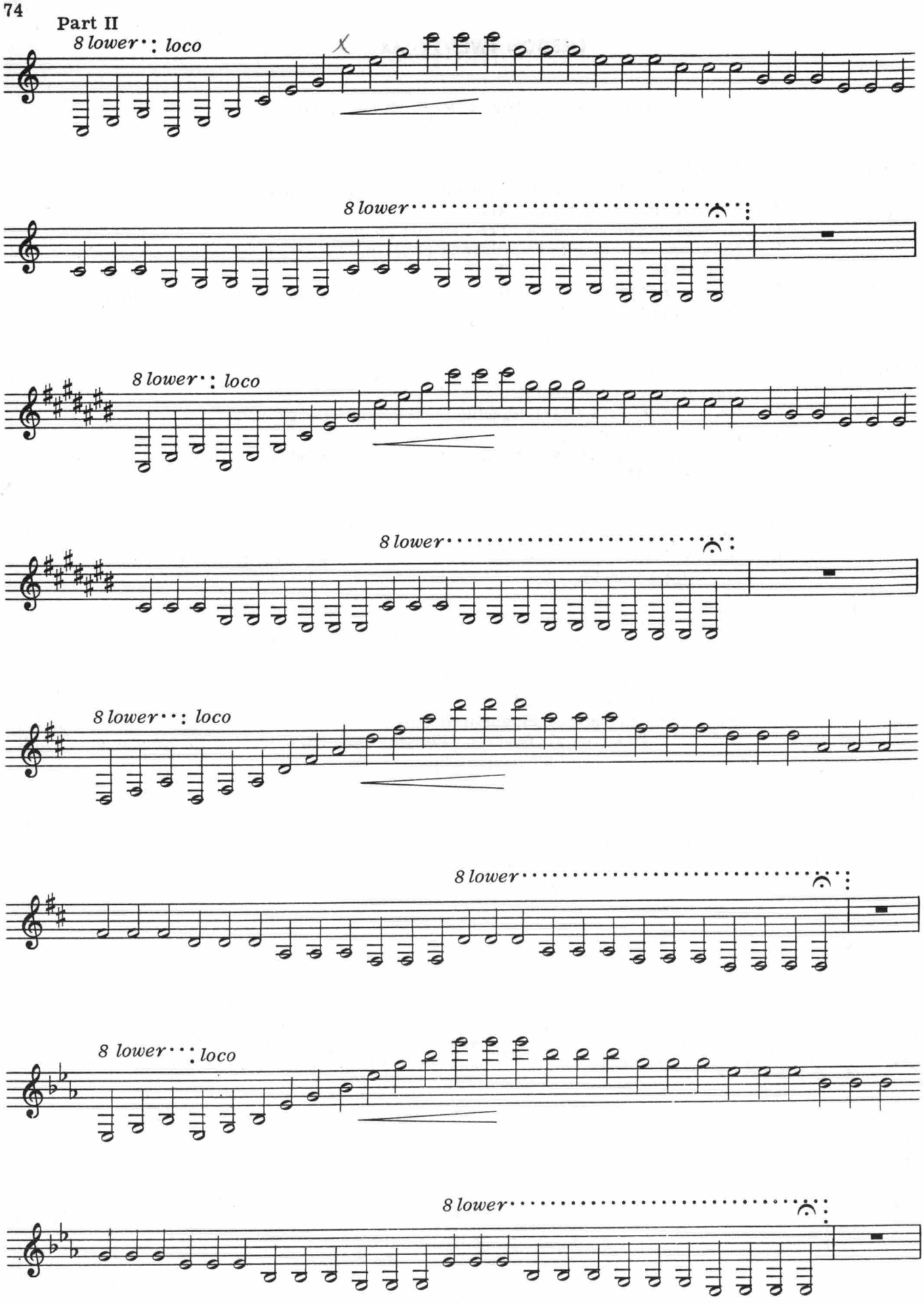
PART III: Lip Flexibilities
By Charles Colin
1. Exercise 13.
2. Rest often.
3. Breathe when needed.
4. As you progress, speed up and do in one breath.

PART IV: Saint-Jacome's Grand Method
Page 159, second exercise and models.
1. Practice all models. Rest between each.
2. Practice "K" tongue also.

Part I



Continue down in half steps as usual.



Continue up in same manner as high as possible.

LESSON TWENTY-SEVEN

NOTE: THIS LESSON HAS FOUR PARTS.

PART I:

1. Big breath.
2. Practice legato.
3. Accent the top eighth note of each group of two eighths with a little push.
4. Blow stronger as you go up.
5. Hold long last note as usual.
6. Continue down as far as possible by half-steps as usual.
7. Add octave on top as usual at Pedal "C".
8. Rest 15 minutes.

PART II:

1. Big breath.
2. Practice very deliberately.
3. Listen carefully to your intonation of the pedal notes.
4. Blow stronger as you go up.
5. Make a crescendo on your last note.
6. Make sure that you rest between each.
7. Continue up as far as possible.
8. When you can't go any farther, make three attempts - *no more*.
9. Rest at least one hour.

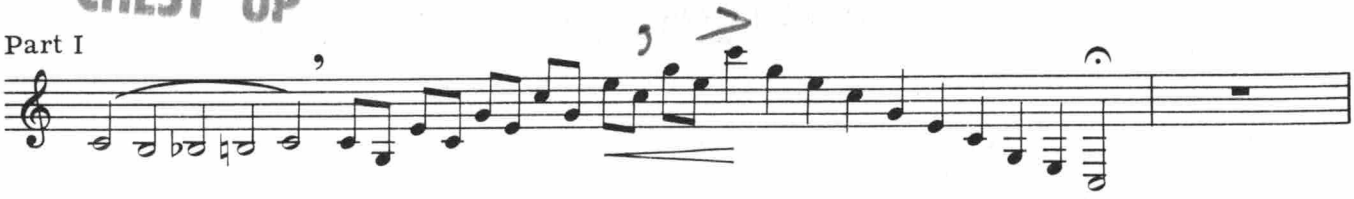
PART III: Lip Flexibilities
By Charles Colin

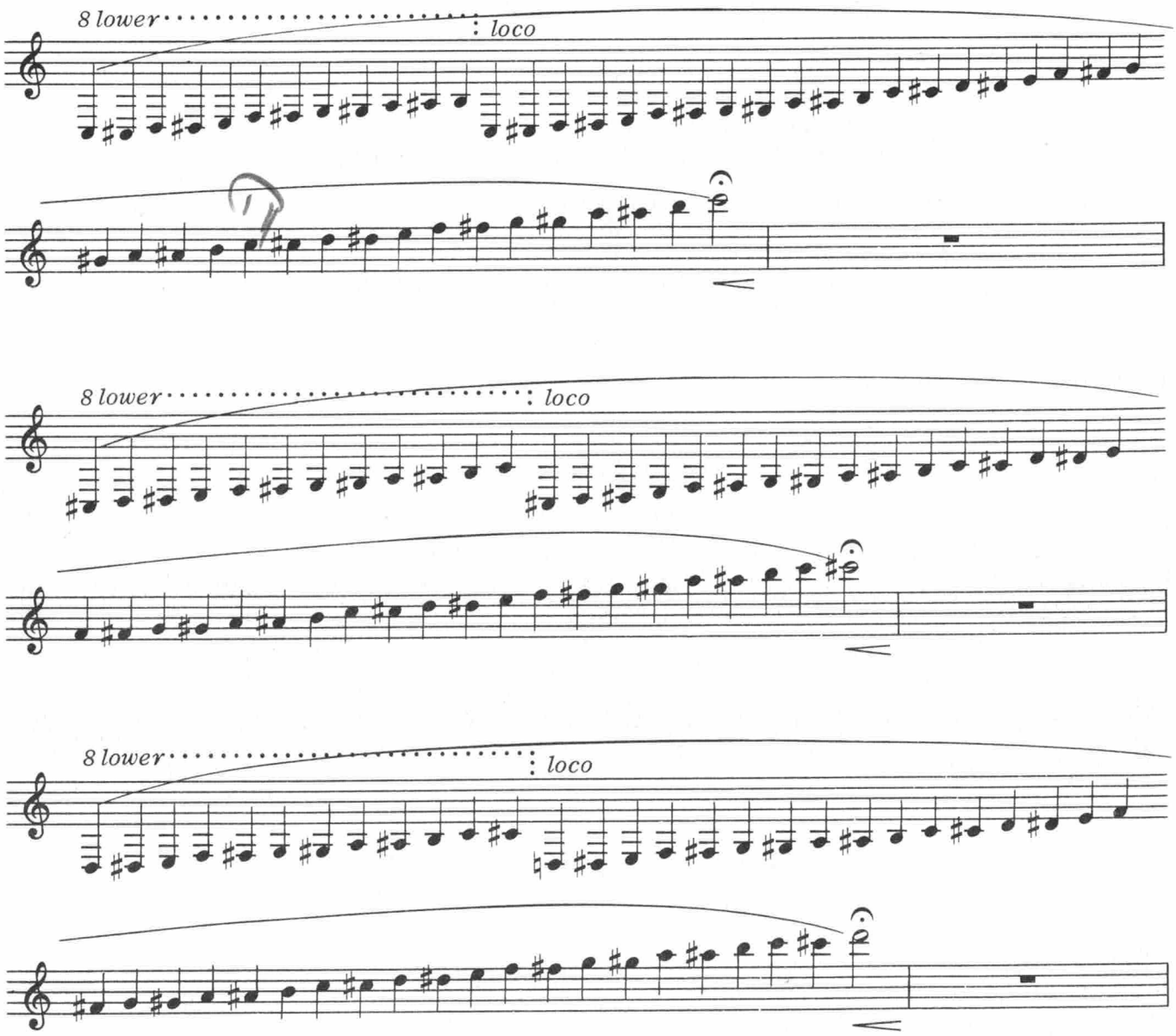
1. Exercise 14.
2. Practice slowly at first.
3. Breathe when necessary.
4. Practice for accuracy, and then speed up until you can do each in one breath.

PART IV: Saint-Jacome's Grand Method
Page 159, first variante and models.

1. Practice for accuracy.
2. Practice "K" tongue also.
3. Rest when you become tired.

BIG BREATH
CHEST UP

Part I

Continue down in the same manner by half steps as far as possible.

Part II

Continue up in same manner as far as possible.

LESSON TWENTY-EIGHT

NOTE: THIS LESSON HAS FOUR PARTS.

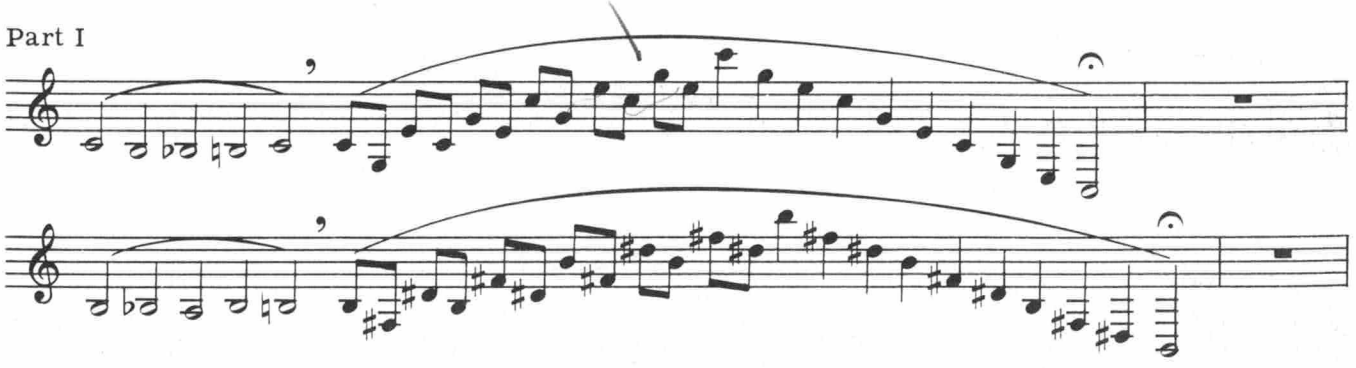
PART I:
1. Big breath.
2. Practice first five notes legato.
3. Good attack - accent the first eighth note of each goup of two eighth notes.
4. Make sure that you blow stronger as you go up.
5. *Do not* peck the top note. Make it strong and full.
6. Continue down as usual.
7. From Pedal "C" down, add an octave on top as usual.
8. Rest 15 minutes, at least.

PART II:
1. Big breath.
2. Good, strong attack.
3. Keep all notes the same length.
4. Blow stronger as you go up.
5. Hold and crescendo the last note.
6. Rest after each as marked.
7. Continue up as far as possible.
8. Rest at least one hour before continuing on to Part III.

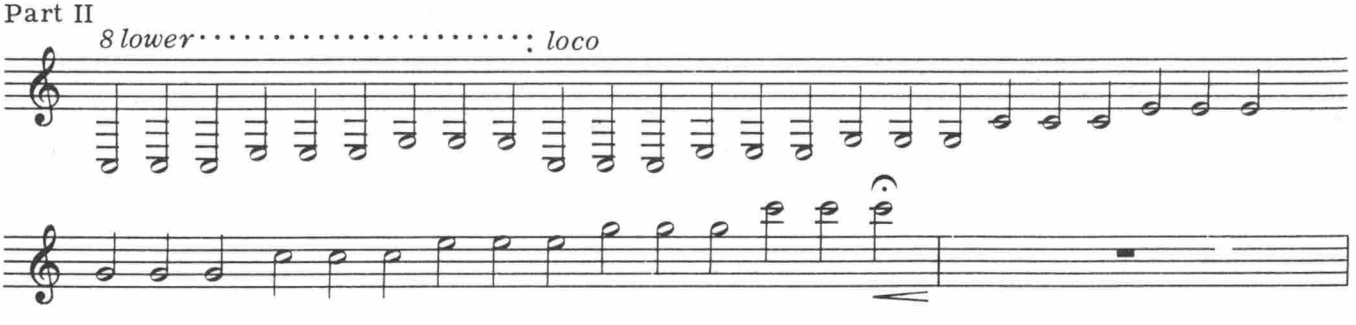
BIG BREATH
CHEST UP

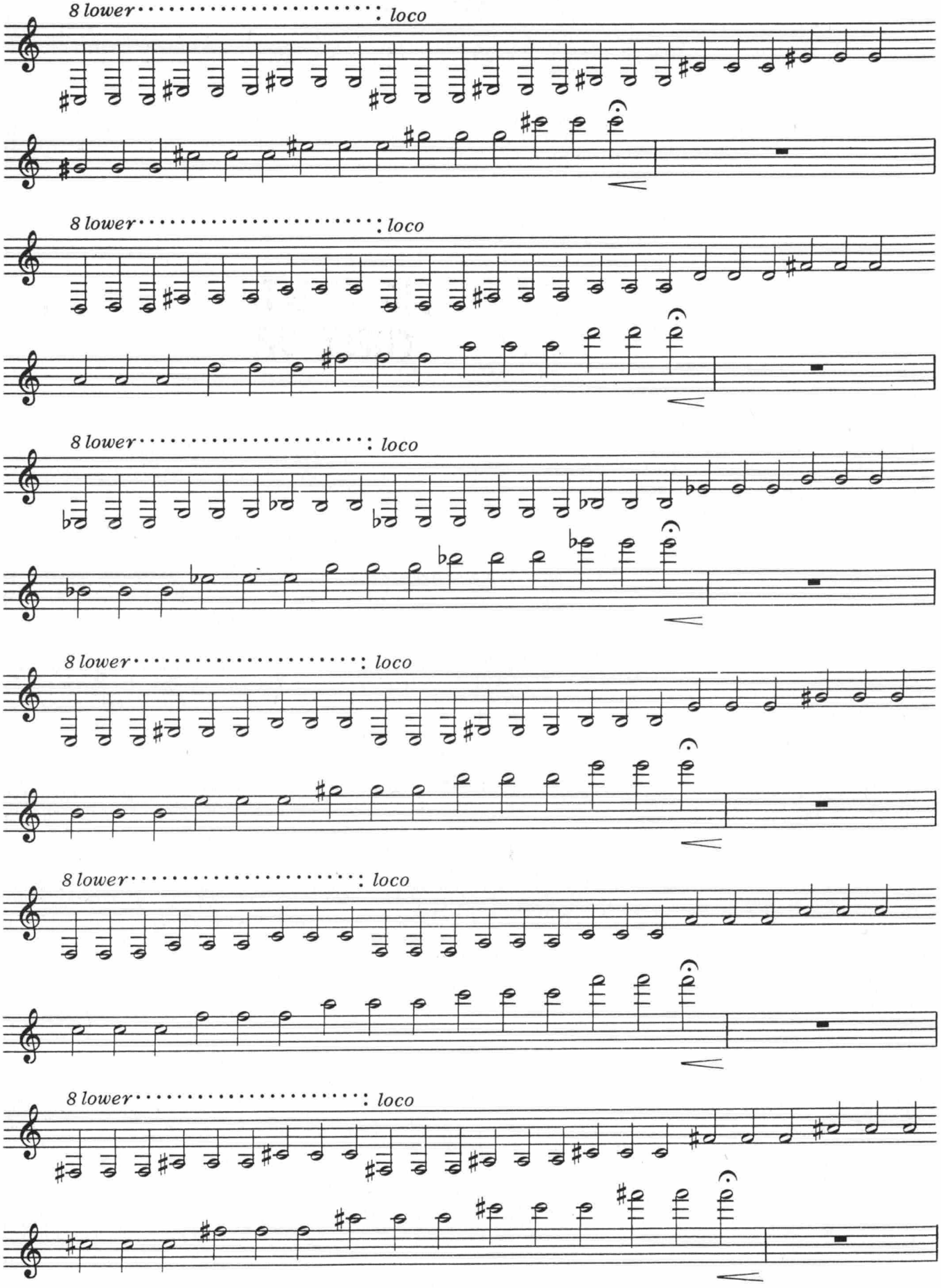
PART III: Lip Flexibilities
By Charles Colin
Page 13, study carefully.
1. Page 14 and 15, exercises 15, 16 and 17.
2. Slowly at first.
3. Work for accuracy and evenness.

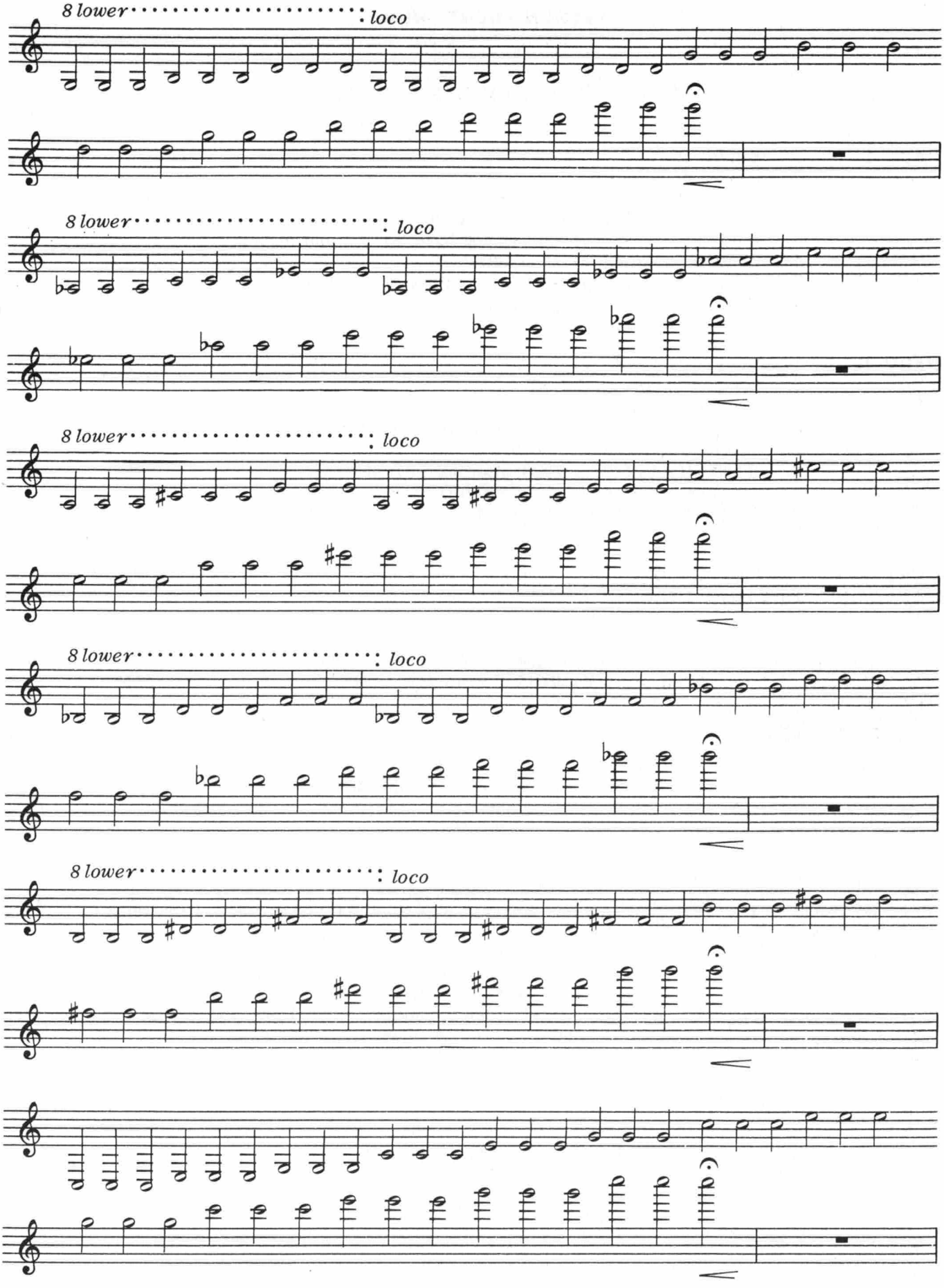
PART IV: Saint-Jacome's Grand Method
Page 160, second variante and models.
1. Use "K" tongue also.
2. Use Metronome with all Saint-Jacome's routines.

Part I

Continue down in the same manner by half-steps as far as possible.

Part II




8 lower
loco
8 lower
loco
8 lower
loco
8 lower
loco
8 lower
loco
8 lower
loco
8 lower
loco



Continue up as far as possible.

LESSON TWENTY-NINE

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:

1. Big breath.
2. Practice all legato.
3. Accent the first note of each triplet.
4. The top note should be the strongest. Blow stronger as you go up.
5. Hold the last note as long as you have air left and *longer*.
6. Continue down as far as possible.
7. From Pedal "C" down, add one octave on top as usual.
8. Rest 15 minutes.

PART II:

1. Big breath.
2. Start on second Pedal "C".
3. Rest as marked.
4. Be sure to take horn off your mouth on each rest.
5. Continue up as far as possible.
6. Repeat the entire exercise starting on B natural.
7. Repeat the entire exercise starting on B flat, etc.
8. Rest at least one hour before starting on Part III.

PART III: Lip Flexibilities
By Charles Colin

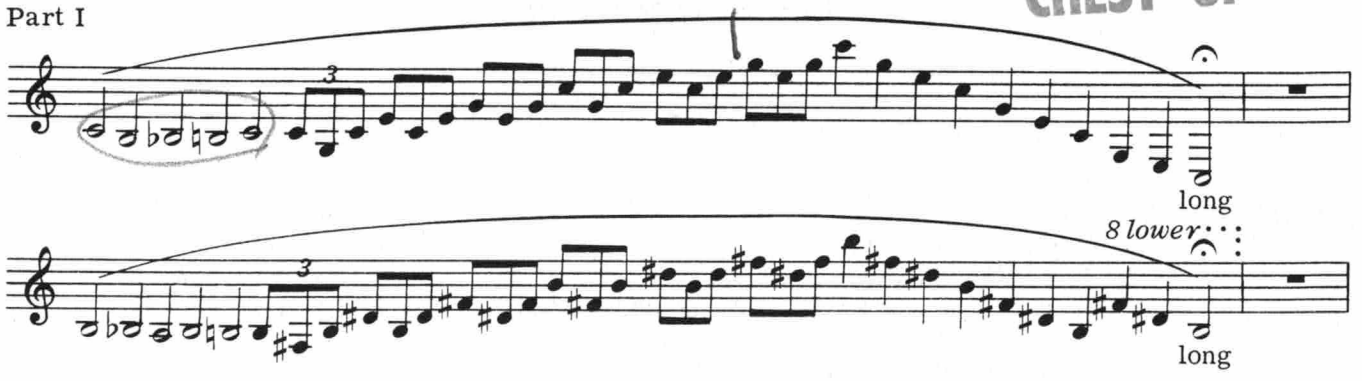
1. Pages 15, 16 and 17; exercises 18, 19, 20 and 21.
2. Practice slowly at first.
3. Work for accuracy and control (very even tempo).
4. Study all of the printed material.

PART IV: Saint-Jacome's Grand Method
Page 160, third exercise and models.

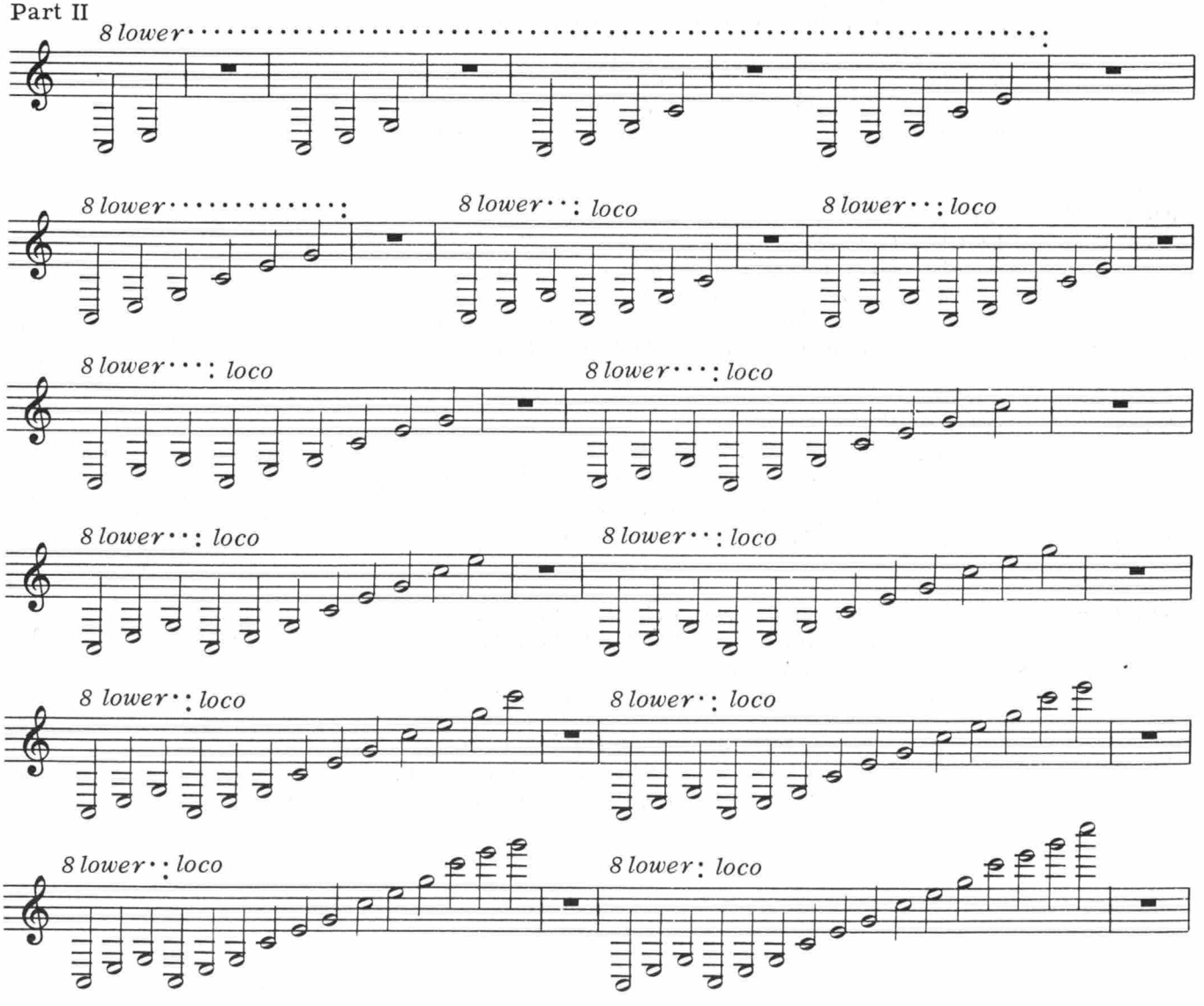
1. Practice for accuracy, then speed.
2. Use the Metronome.
3. Practice "K" tongue also.

PART V: Clarke's Characteristic Studies, number one.

1. Practice this one measure at a time starting at the end and work toward the beginning.
2. Practice each measure slowly four times.
3. When you have finished one phrase, practice that entire phrase four times.
4. Remember, practice slowly and accurately.
5. By the time you get to the beginning of the study, you will be ready to start from the top and work for the tempo that is marked.

Part I

Continue down by half-steps as usual as far as possible.

Part II



1. Continue up as far as possible.
2. Repeat entire exercise starting on 2nd Pedal B♮.
3. Repeat entire exercise starting on 2nd Pedal B♭.

Continue in same manner.

LESSON THIRTY

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:
1. Big breath.
2. First five notes legato - tongue the rest.
3. Accent the first note of each triplet.
4. Blow stronger as you go up.
5. Continue as usual with the long last note.

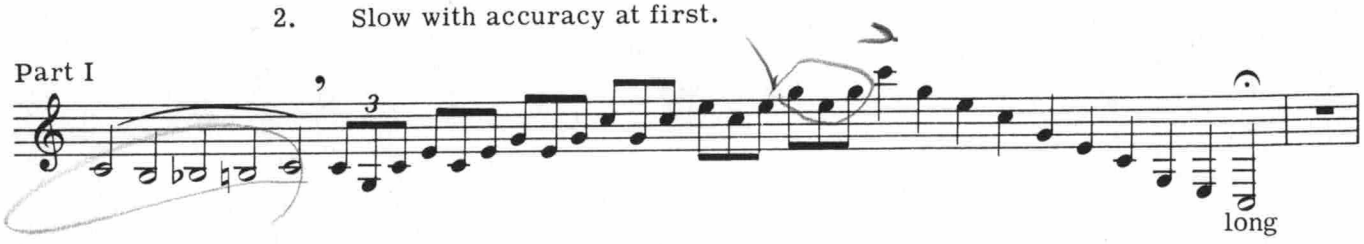
BIG BREATH
CHEST UP

PART II:
1. Big breath.
2. Take a breath as you need to.
3. Blow stronger as you go up.
4. Continue as high as possible.
5. Rest at least one hour before continuing on to Part III.

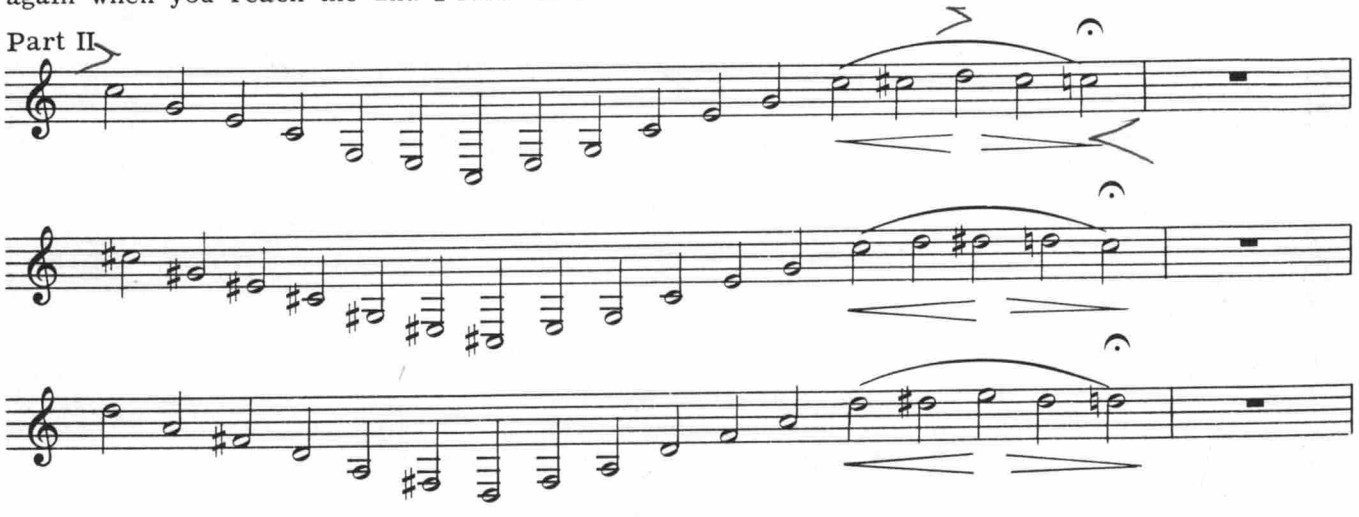
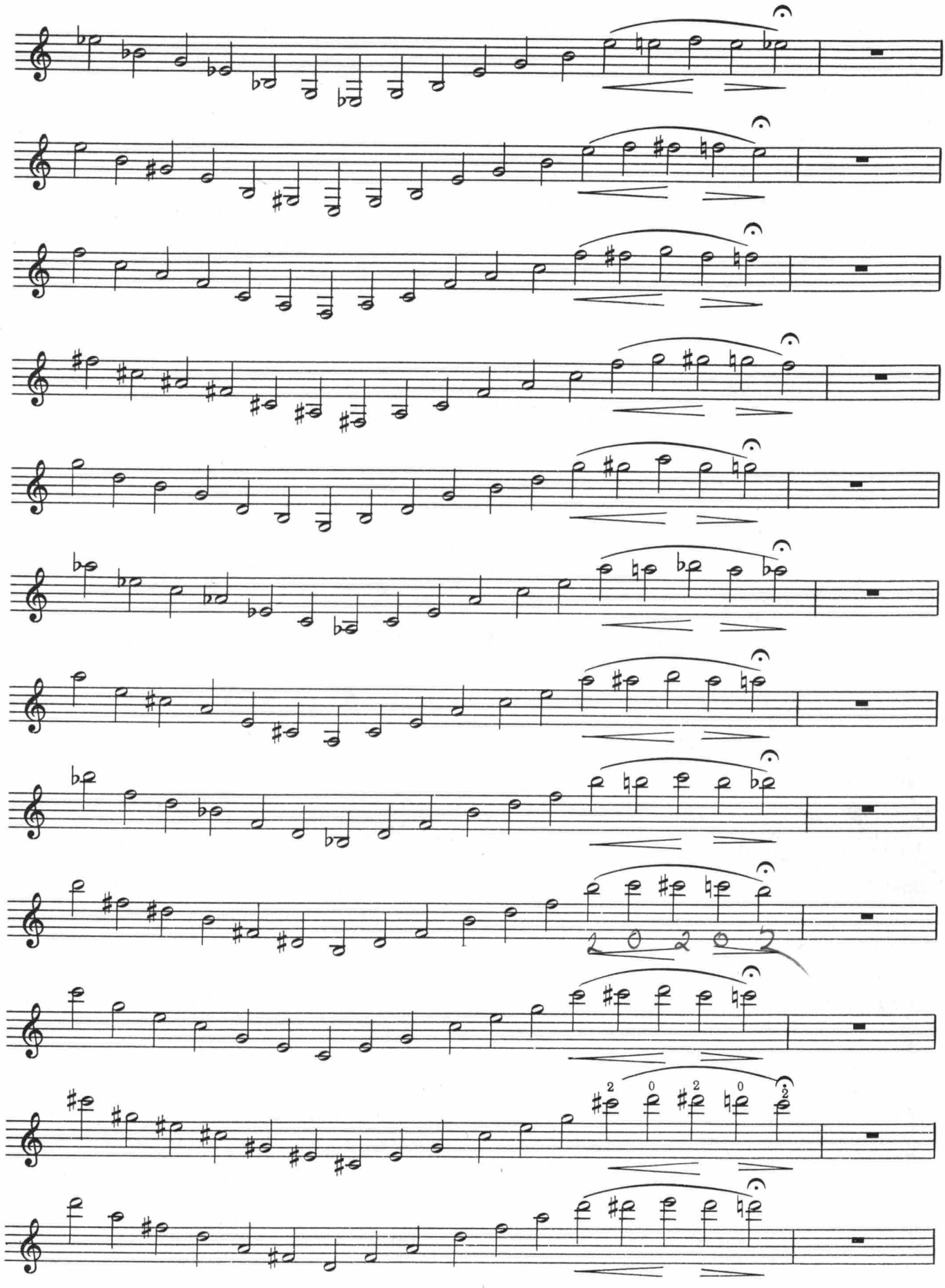
PART III:
1. Big breath, and breathe when you need to.
2. Follow strict tempo - slow at first.
3. Practice this model up by half-steps through all seven valve positions.
    1. All Three.
    2. First and third.
    3. Second and third.
    4. First and second.
    5. First.
    6. Second
    7. Open.

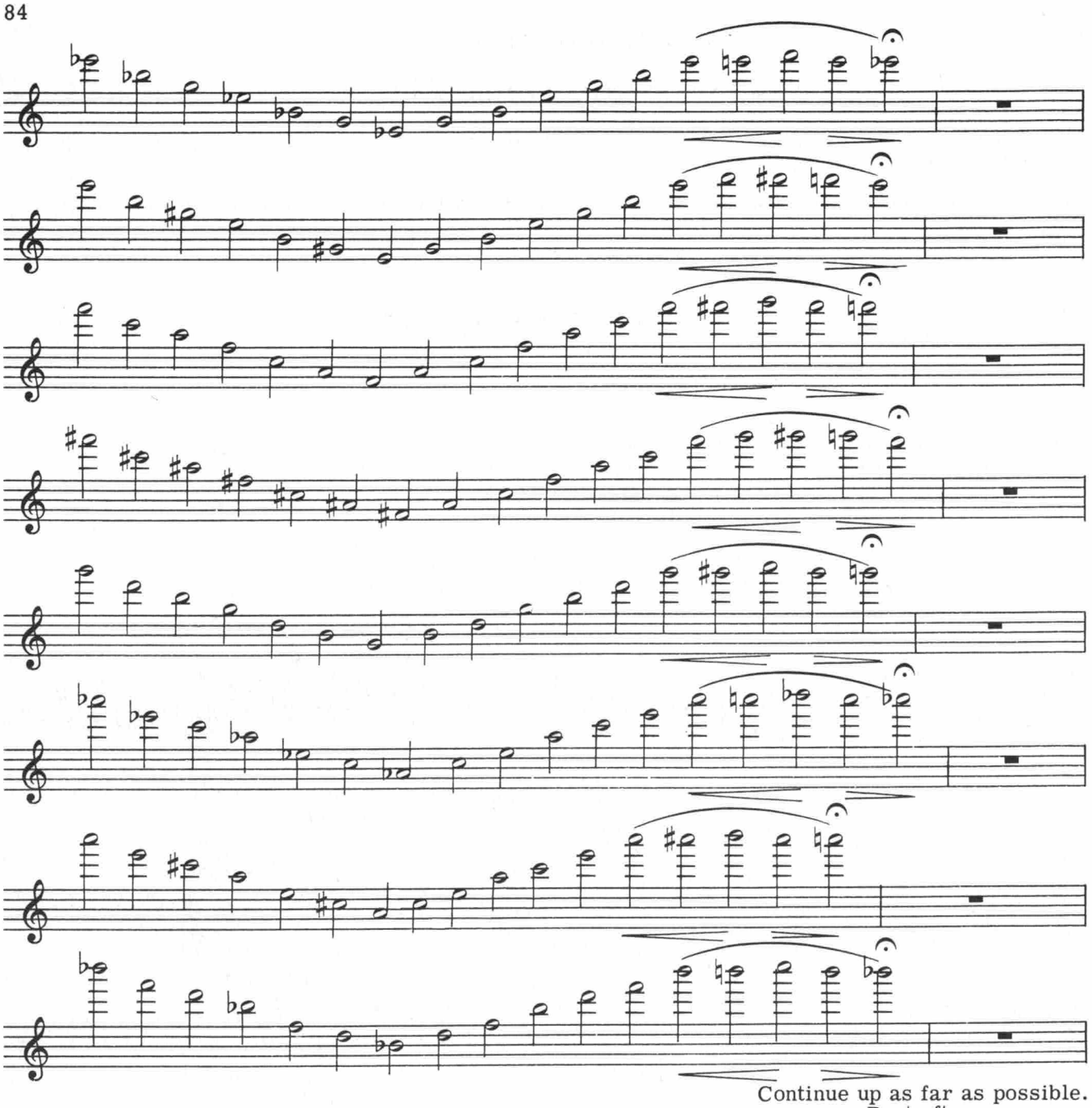
PART IV: Saint-Jacome's Grand Method
Page 161, fourth exercise and models.
1. Slow and accurate at first, and then speed up.
2. Practice "K" tongue also.

PART V: Clarke's Characteristic Studies, number two.
1. Practice in same manner as last lesson.
2. Slow with accuracy at first.

Part I

Continue down as usual. Be sure that you are adding one octave on top when you reach Pedal "C" and again when you reach the 2nd Pedal "C".

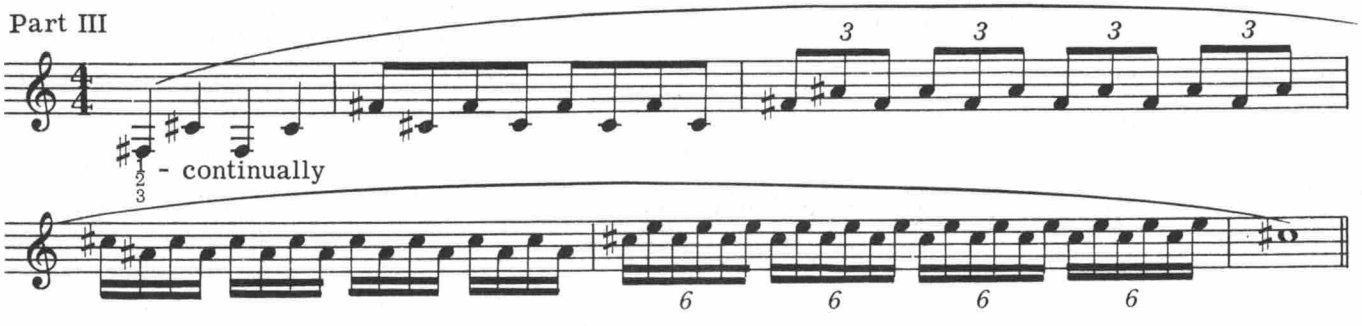
Part II





Remember: Rest at least one hour - then continue with No. III.

Part III



Continue up through 7 valve positions. Practice slowly at first with Metronome. As you progress, speed up the tempo a little at a time. Start at ♩ = 72 or slower.

LESSON THIRTY-ONE

NOTE: THIS LESSON HAS FIVE PARTS.

By this time, the student will realize that these routines have been designed to develop habits of correct procedure of practice.

The student should, therefore, strive to adhere to this method of practice in all lessons to follow.

PART I: Big breath and continue down as usual.
Rest.

PART II: Big breath and continue up as usual as far as possible.
Rest.

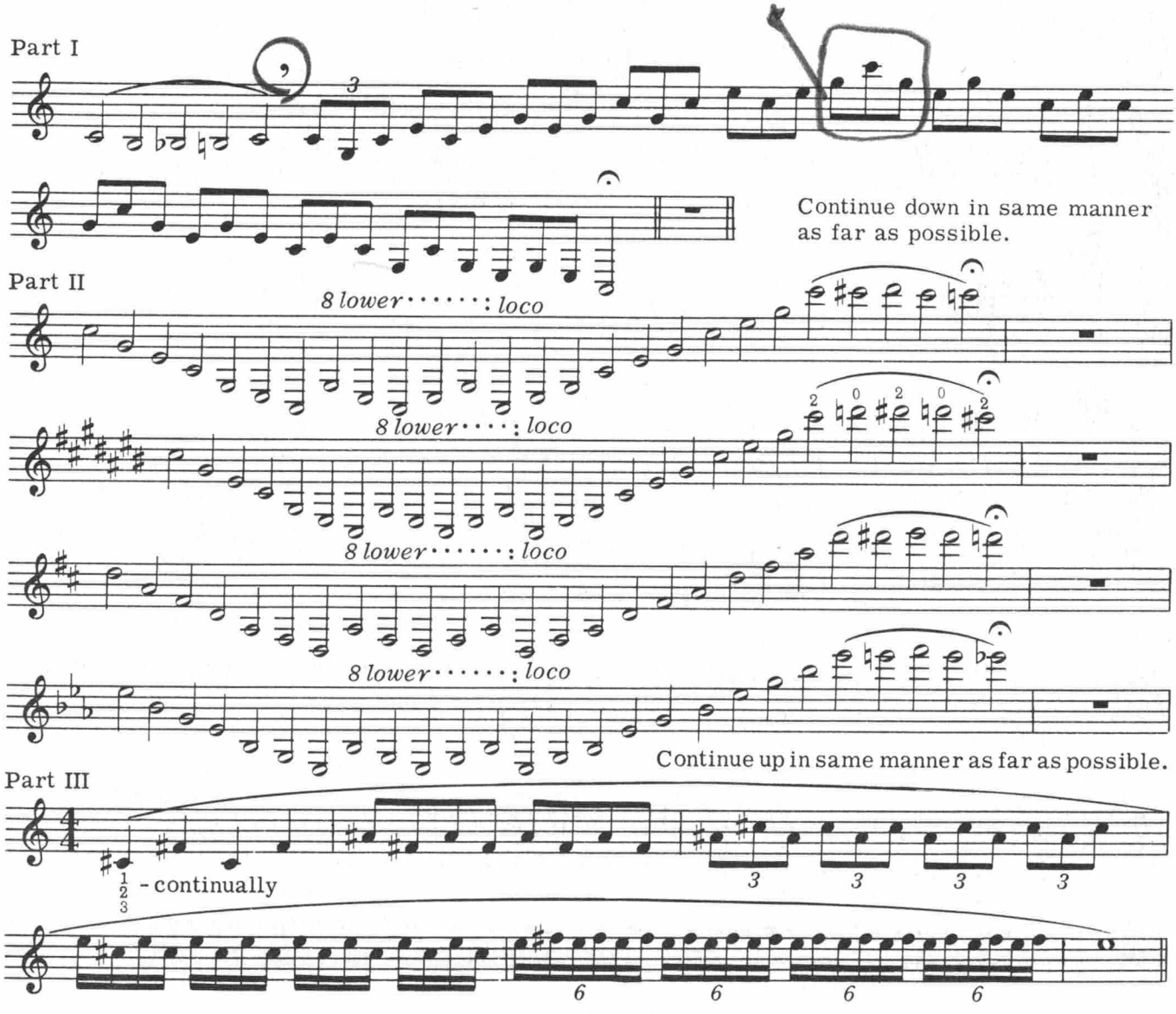
PART III: Practice in same manner as last lesson.
Rest.

PART IV: Saint-Jacome's Grand Method
Page 161, variante and models.
1. Practice in same manner as usual.
2. Practice "K" tongue also.

PART V: Clarke's Characteristic Studies, number three.
1. Practice as before - one measure at a time.

BIG BREATH
CHEST UP

GEG


Part I
Continue down in same manner as far as possible.
Part II
8 lower · · · · · · : loco
8 lower · · · · : loco
8 lower · · · · · · : loco
8 lower · · · · · · : loco
Continue up in same manner as far as possible.
Part III
1 2 3 - continually

Continue up through 7 valve positions. Use Metronome. Slow at first then faster as exercise gets easier.

BIG BREATH
CHEST UP

LESSON THIRTY-TWO

NOTE: THIS LESSON HAS FIVE PARTS.

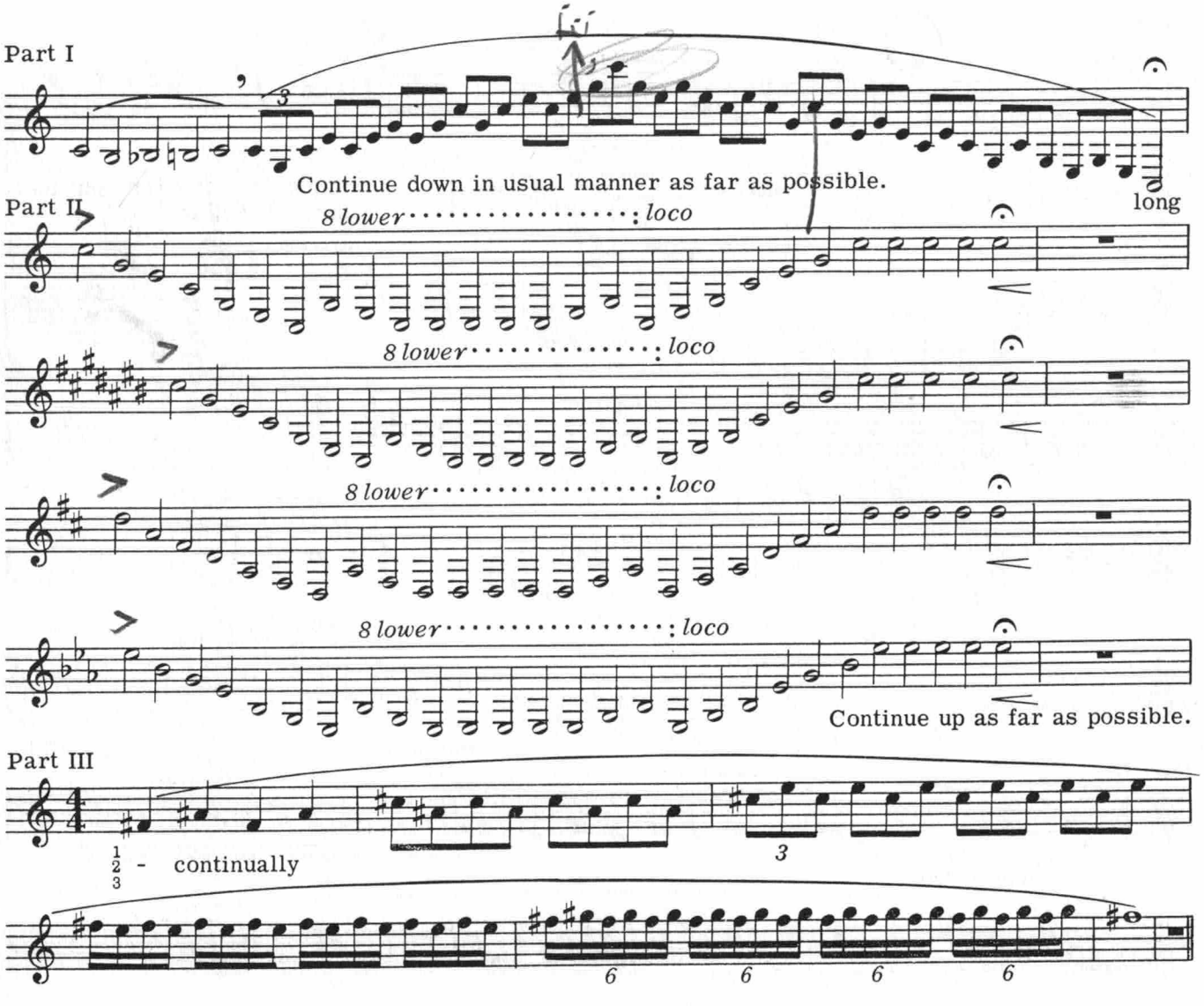
PART I:
1. Big breath.
2. Continue down as usual - good attack.

PART II:
1. Big breath.
2. Breathe when you need to.
3. Strive for all five notes on the end, but don't worry when you reach the extreme high notes if you are unable to play all five.
4. Continue up as usual. Rest one hour.

PART III:
1. Practice strict tempo.
2. Think "Ah", "Eee", etc.
3. Continue up through seven valve positions as usual.

PART IV: Saint-Jacome's Grand Method
Page 162, fifth exercise and models.
1. Practice slowly and accurately.
2. Practice with "K" tongue also.

PART V: Clarke's Characteristic Studies, number four.
1. Practice one bar at a time slowly.



Continue up through 7 valve positions.

LESSON THIRTY-THREE

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:

1. Big breath.
2. First five notes legato. Then double tongue.
3. Think "Tee", "Kee" as you go up.
4. Think Taw", "Kaw" on the low notes.
5. Make sure the "Kee" is as clear as the "Tee".
6. Continue down as usual.

BIG BREATH
CHEST UP

PART II:

1. Big breath.
2. Practice as usual *observing rests.*
3. Breathe when you need to.
4. Speed up as you progress.
5. You must discipline yourself to observe the rest periods because as you get stronger, you do not feel tired.

PART III:

1. Practice accurate, steady tempo.
2. Use a Metronome.
3. Breathe when you need to.
4. Speed up as you progress.

PART IV: Saint-Jacome's Grand Method

Page 162, first variante and models.

1. Be sure that you are practicing all models.
2. Practice "K" tongue also.

PART V: Clarke's Characteristic Studies, number five.

1. Practice in same manner.
2. Observe breathing marks.

Part I

T K T K T K T K *simile*

Continue down as usual. Add octave on top at Pedal "C".

Part II

8 lower ..... : *loco*

8 lower ..... : *loco*

8 lower ..... : *loco*

8 lower .....

Part III

Continue up as far as possible.
Rest at least one hour.

1 2 3 - continually

3 3 3 3

6 6 6 6

Continue up through 7 positions.

BIG BREATH
CHEST UP

LESSON THIRTY-FOUR

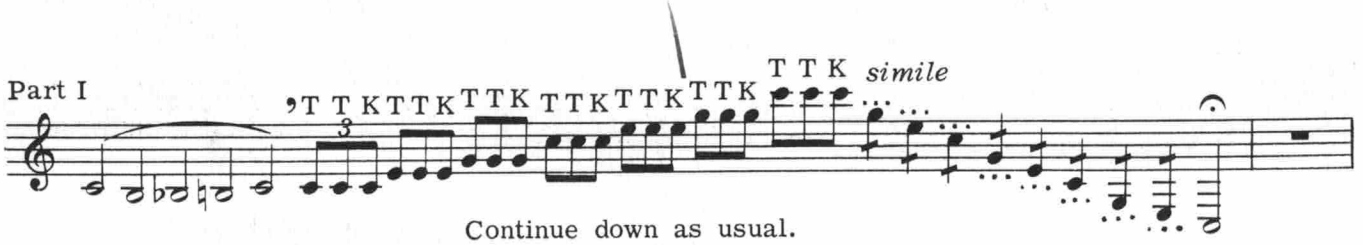
NOTE: THIS LESSON HAS FIVE PARTS.

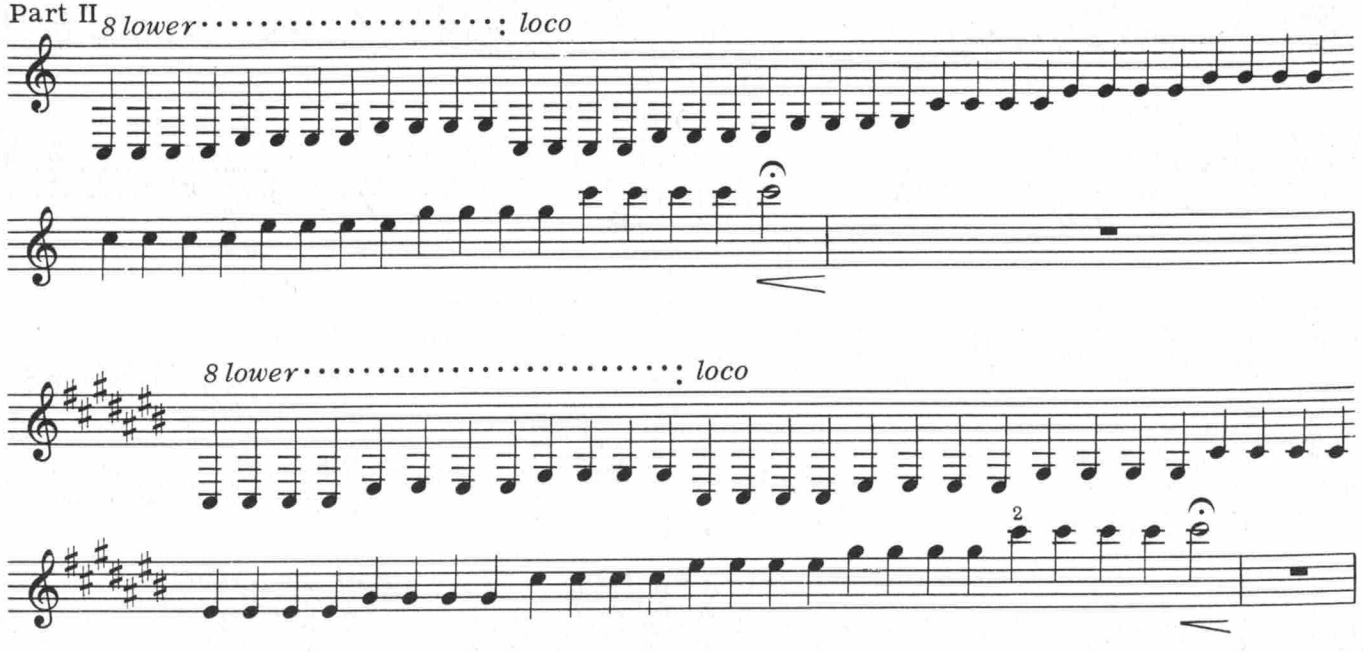
PART I:
1. Big breath.
2. First five notes legato.
3. Triple tongue the rest.
4. As you go up think "Tee", "Tee", "Kee".
5. Blow stronger as you go up.
6. Long last note.

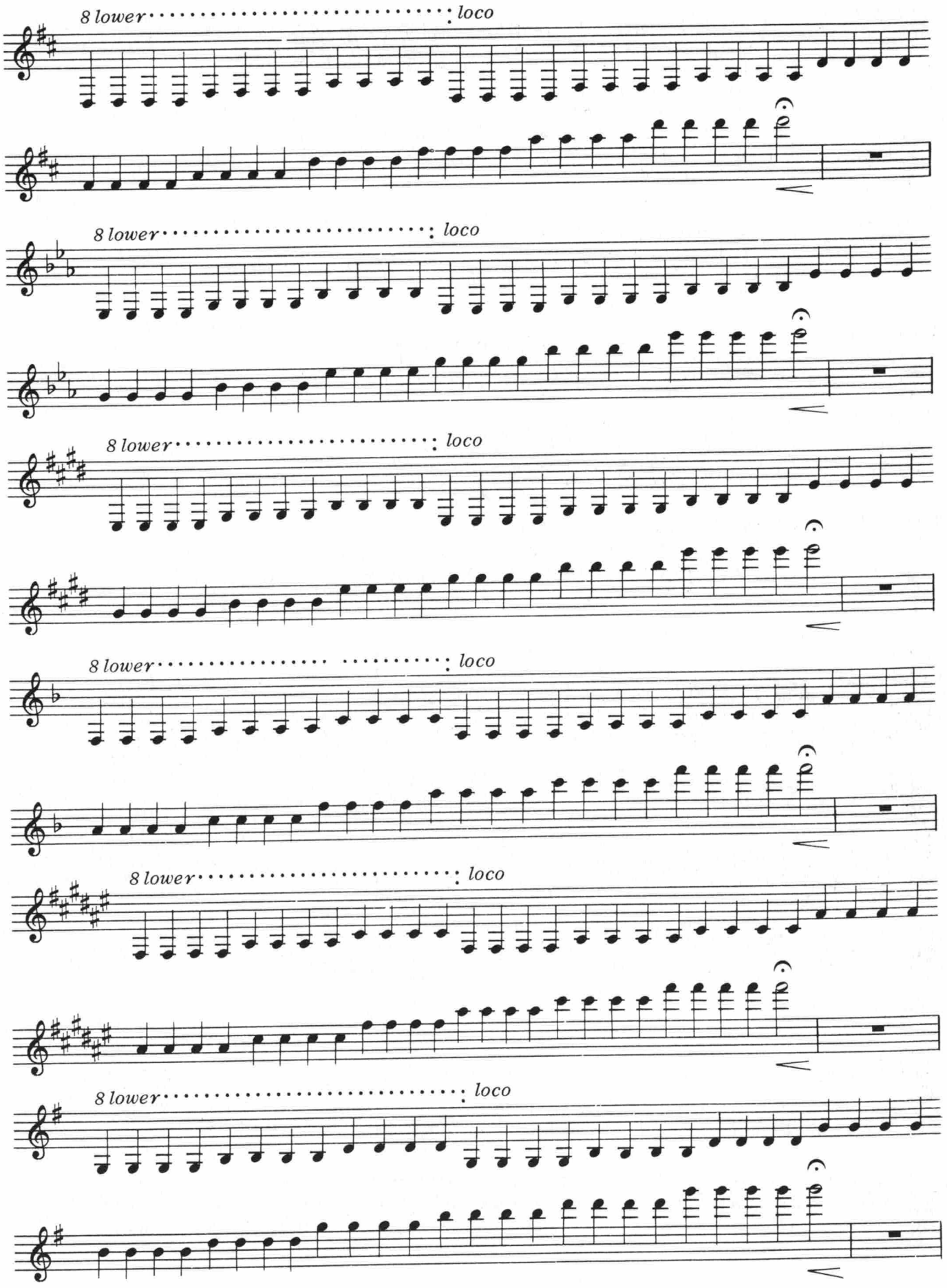
PART II:
1. Big breath.
2. Practice evenly and *not too slowly.*
3. Blow stronger as you go up.
4. Continue up as usual.
5. Rest at least one hour.

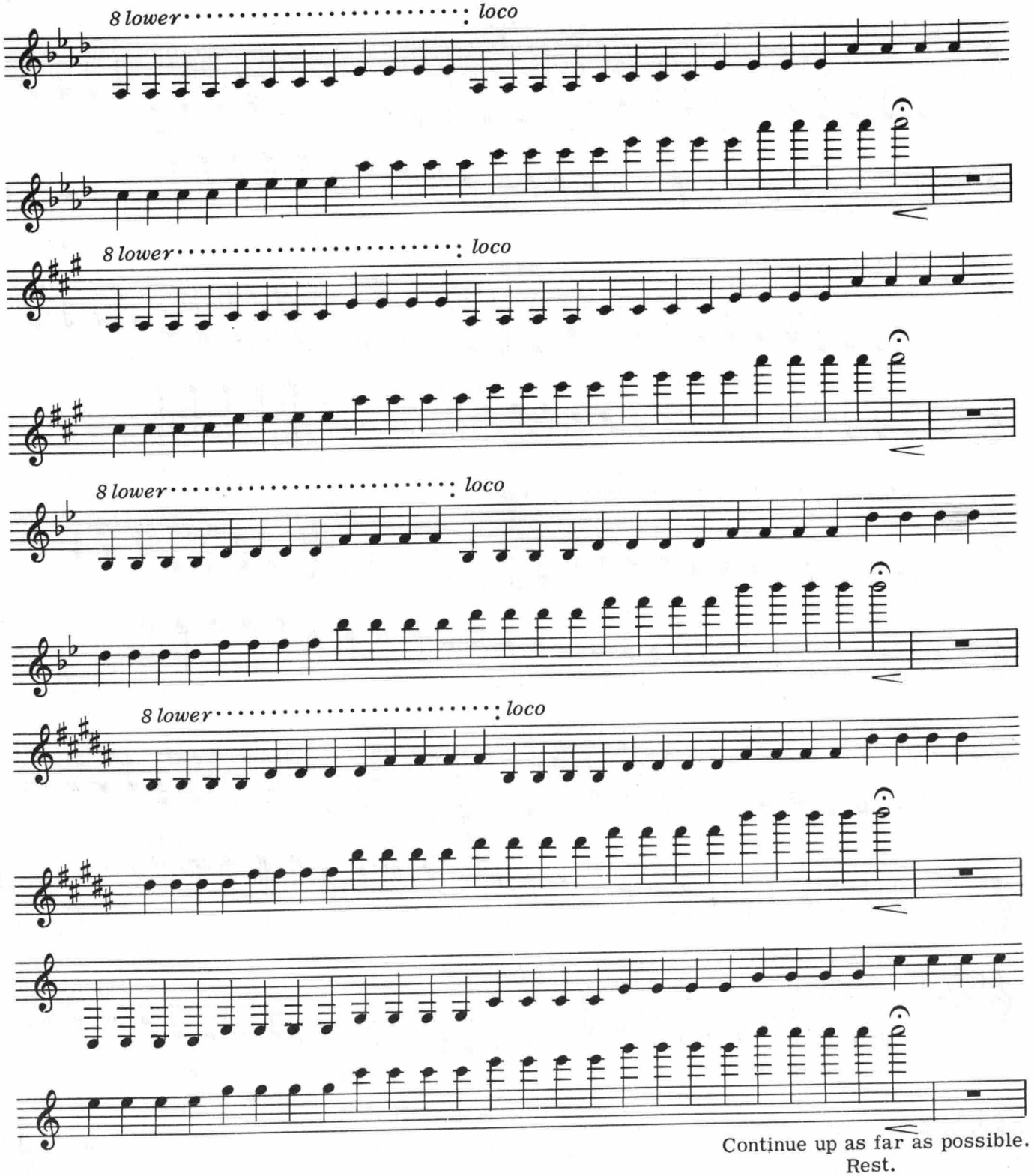
PART III:
1. Practice as usual with a Metronome.
2. Speed up.
3. Practice in all seven valve positions.

PART IV: Saint-Jacome's Grand Method
Page 163, second variante and models.
1. Use a Metronome.
2. Practice "K" tongue also.

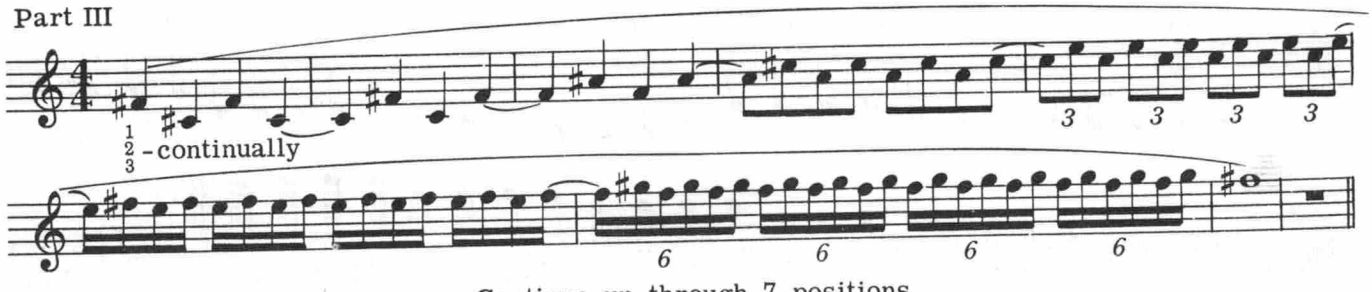
PART V: Clarke's Characteristic Studies, number six.
1. Practice one measure at a time as before.
2. When practicing at the proper tempos, observe breathing marks strictly.

Continue down as usual.




8 lower
loco
8 lower
loco
8 lower
loco
8 lower
loco
8 lower
loco
8 lower
loco



Continue up as far as possible.
Rest.

Part III

Continue up through 7 positions.

LESSON THIRTY-FIVE

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:

1. Big breath. Discipline yourself to make this a habit. Fill up.
2. Big free, full sound.
3. Observe accent marks. These accents are to make the air do the work.
4. Hold the last note until all the air is gone and *longer* . Force yourself to keep this up.
5. Remember, I have only written one model. You must continue down by half-steps as usual as far as you can go.
6. Add your octave from Pedal "C" down.
7. Rest 15 minutes.

PART II:

1. Big breath.
2. Fill up when you get below half-way empty of air. Keep *plenty* of air.
3. Start on the second Pedal "C" and practice as usual.
4. Rest one hour before continuing on to Part III.

PART III:

1. Practice evenly with a Metronome.
2. Work for speed.

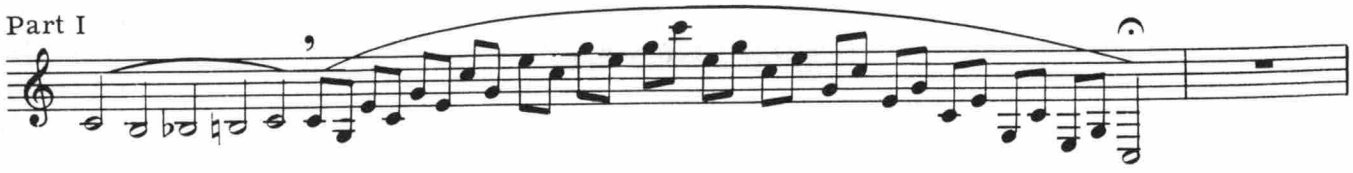
PART IV: Saint-Jacome's Grand Method

Page 163, sixth exercise and models.

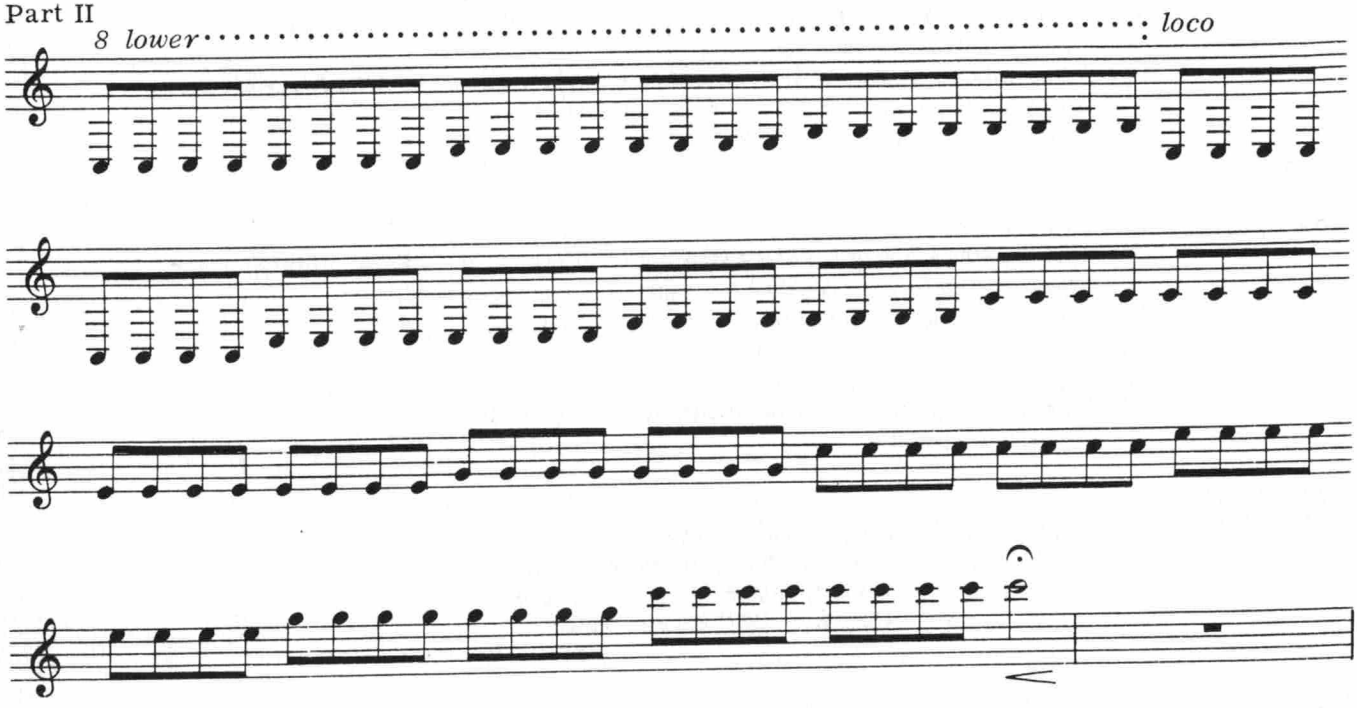
1. Use a Metronome for even playing.
2. Practice with "K" tongue also.

PART V: Clarke's Characteristic Studies, number seven.

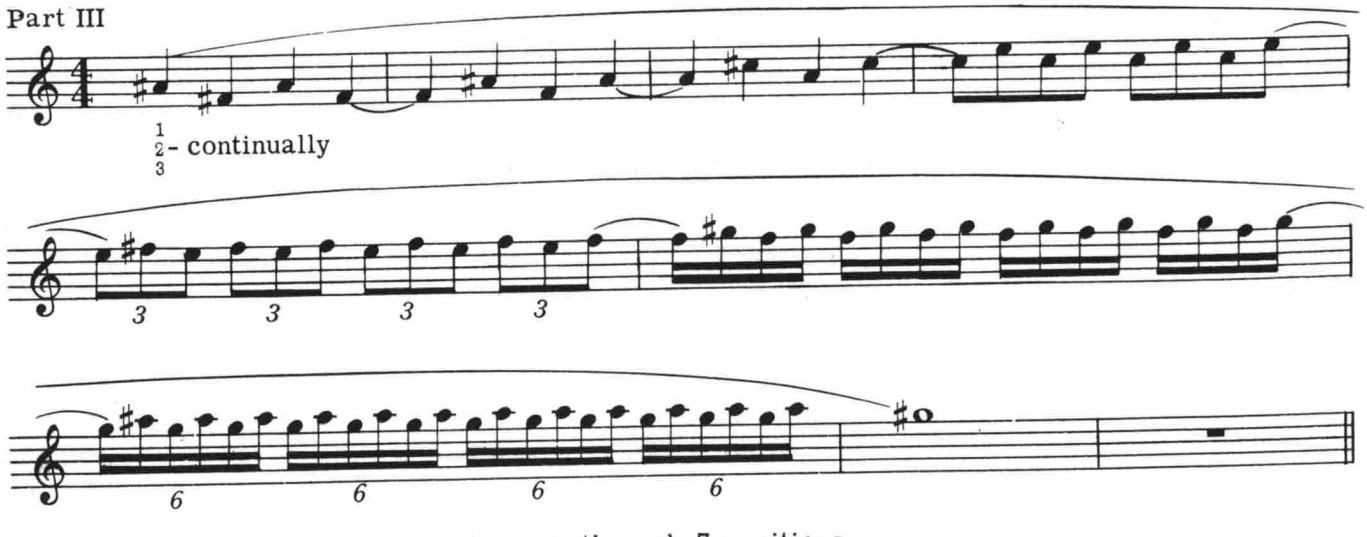
1. Practice one measure at a time as usual.
2. Observe breathing marks and Metronome tempo on finished product.

Part I

Continue down as far as possible.
You should reach the third Pedal "C".
Add octave at Pedal "C" as usual.

Part II



1. Continue up as far as possible.
2. When you reach the more extreme high register and find you can't do all eight notes, then do only as many as you can.
3. Go as high as you can - make three attempts and *that is all*. Rest one hour at least.

Part III

Continue up through 7 positions.

LESSON THIRTY-SIX

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:

1. Big breath.
2. First five notes legato.
3. Tongue the eighth notes with accents as usual.
4. Blow stronger going up.
5. Hold last note long as usual.
6. Continue down as far as possible. Observe rests and get horn off your mouth on each rest.
7. Rest 15 minutes.

PART II:

1. Big breath.
2. Practice the same as last lesson.
3. Do not practice too slowly - use a moderate tempo.
4. Breathe when necessary.
5. Observe rests - *train yourself.*
6. Continue up as far as possible.
7. Rest at least one hour before continuing on to Part III.

PART III: Arbans Celebrated Method, pages 42 and 43.

1. Exercise 18 use Metronome ♩ = 92.
   19 use Metronome ♩ = 92.
   20 use Metronome ♩ = 92.
   21 use Metronome ♩ = 92.
2. Increase Metronome tempo as you improve.

PART IV: Saint-Jacome's Grand Method

Page 164, seventh exercise and models.

1. Work for accuracy first.
2. Use a Metronome.
3. Be sure to practice all models.
4. Practice seventh exercise "K" tongue also.

PART V: Clarke's Characteristic Studies, number eight.

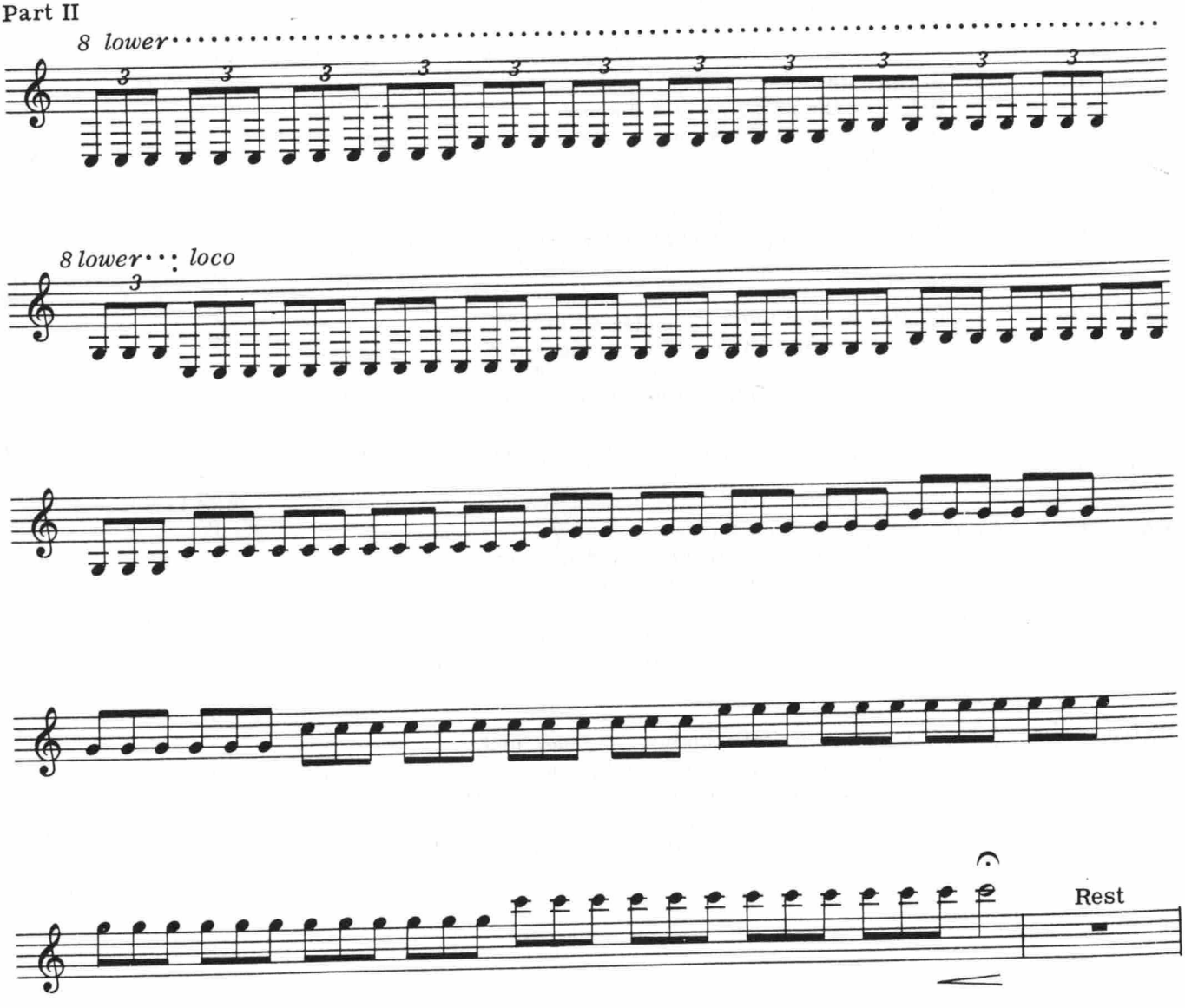
1. These studies are putting your exercise to work.
2. Practice one measure at a time,slowly.
3. Observe accents.
4. Breathe where marked on finished study.

Part I

BIG BREATH
CHEST UP

1. Continue down as far as possible.
2. Add octave on top at Pedal "C".

Part II



Continue up as far as possible.

Rest as long as you play.

Rest at least one hour.

LESSON THIRTY-SEVEN

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:
1. Big breath.
2. Breathe as marked (after half notes only).
3. Blow stronger as you go up.
4. Hold last note until all air is gone and longer.
5. Continue down as usual.
6. Rest 15 minutes.

PART II:
1. Big breath.
2. Practice the same as the last lesson and about the same tempo.
3. Continue up in the same manner as high as possible. Observe your rests.
4. Rest at least one hour before continuing on to Part III.

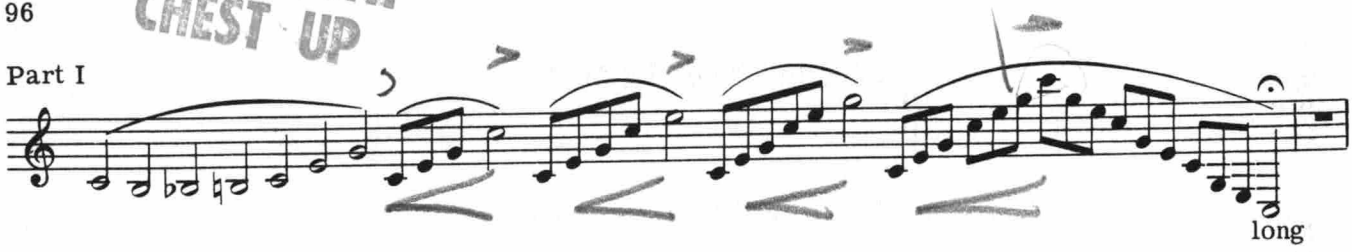
PART III: Arbans Celebrated Method, page 44.
1. Exercise 22 Metronome ♩ = 100.
   23 Metronome ♩ = 100.
2. Increase tempo gradually as you progress.

PART IV: Saint-Jacome's Grand Method
Page 164, variante and models.
1. Practice variante with "K" tongue also.

PART V: Clarke's Characteristic Studies, number nine.
1. Practice one measure at a time *slowly* (at least four times each).
2. Be very accurate.
3. Practice up to tempo with breathing as marked.

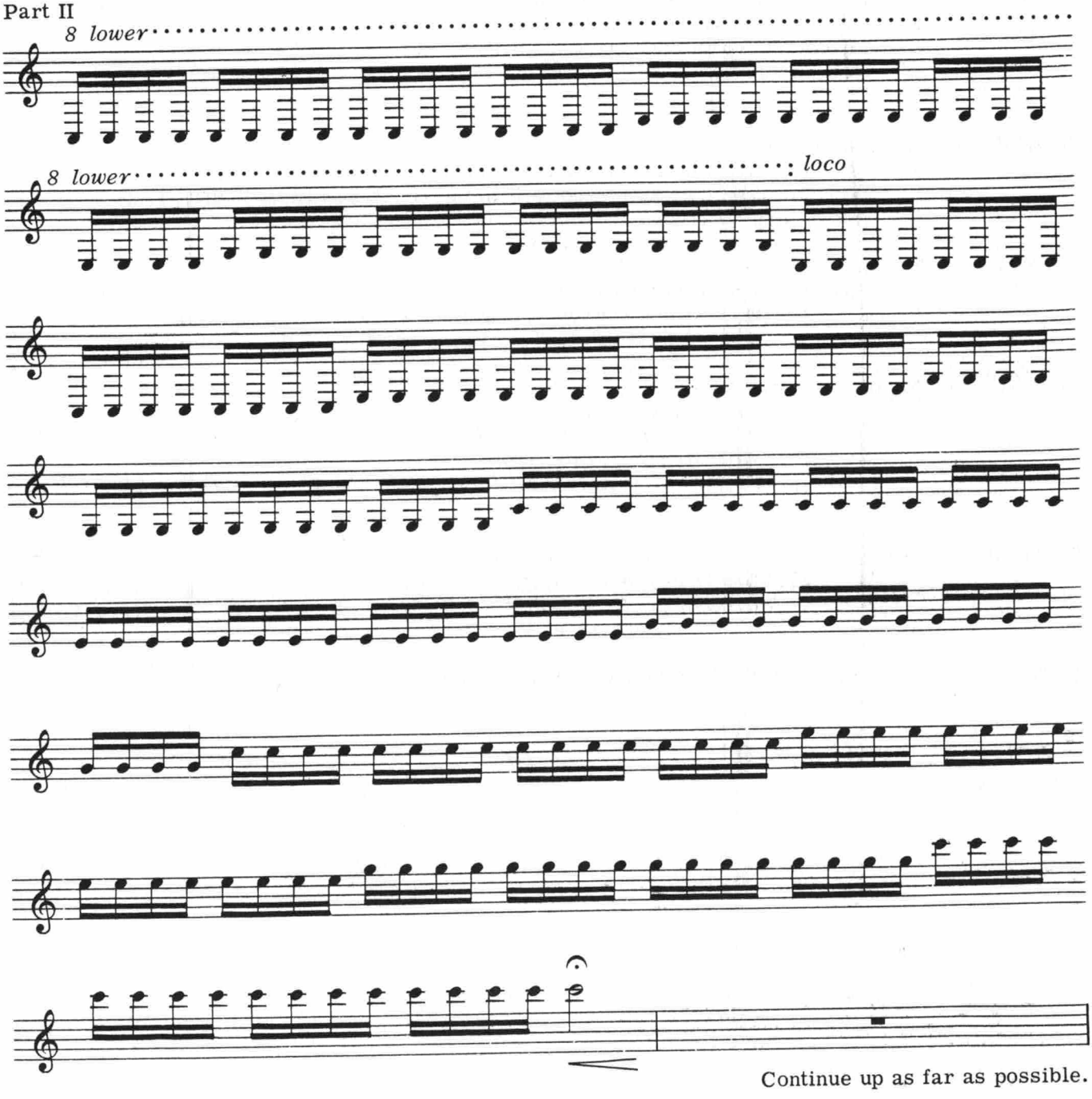
BIG BREATH
CHEST UP

Part I



Continue down as far as possible.

Part II



Continue up as far as possible.

1. In the extreme register, if you can't get all sixteen notes-just do as many as possible.

2. Rest at least one hour.

LESSON THIRTY-EIGHT

NOTE: THIS LESSON HAS FIVE PARTS.

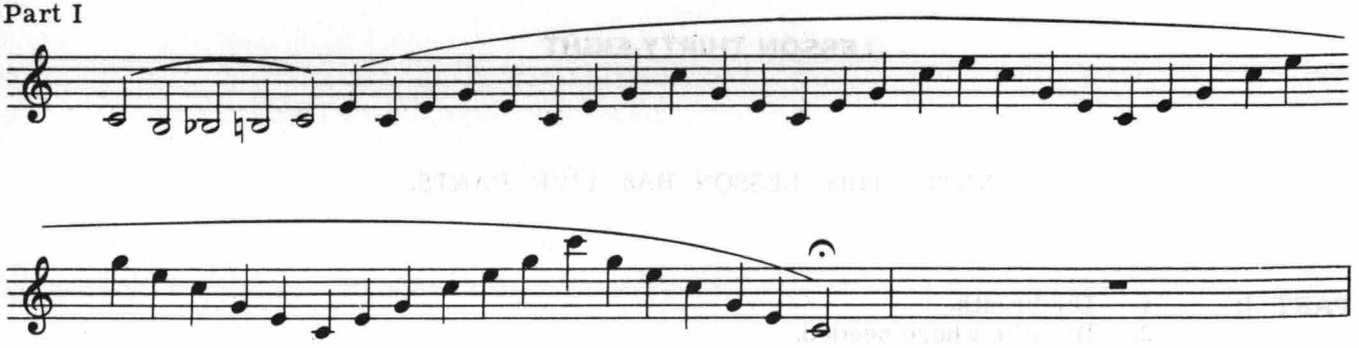
PART I:
1. Big breath.
2. Breathe where needed.
3. Blow stronger on the higher notes.
4. Continue down as far as possible.
5. Add the octave on top when you reach Pedal "C" on down.
6. Rest at least 15 minutes.

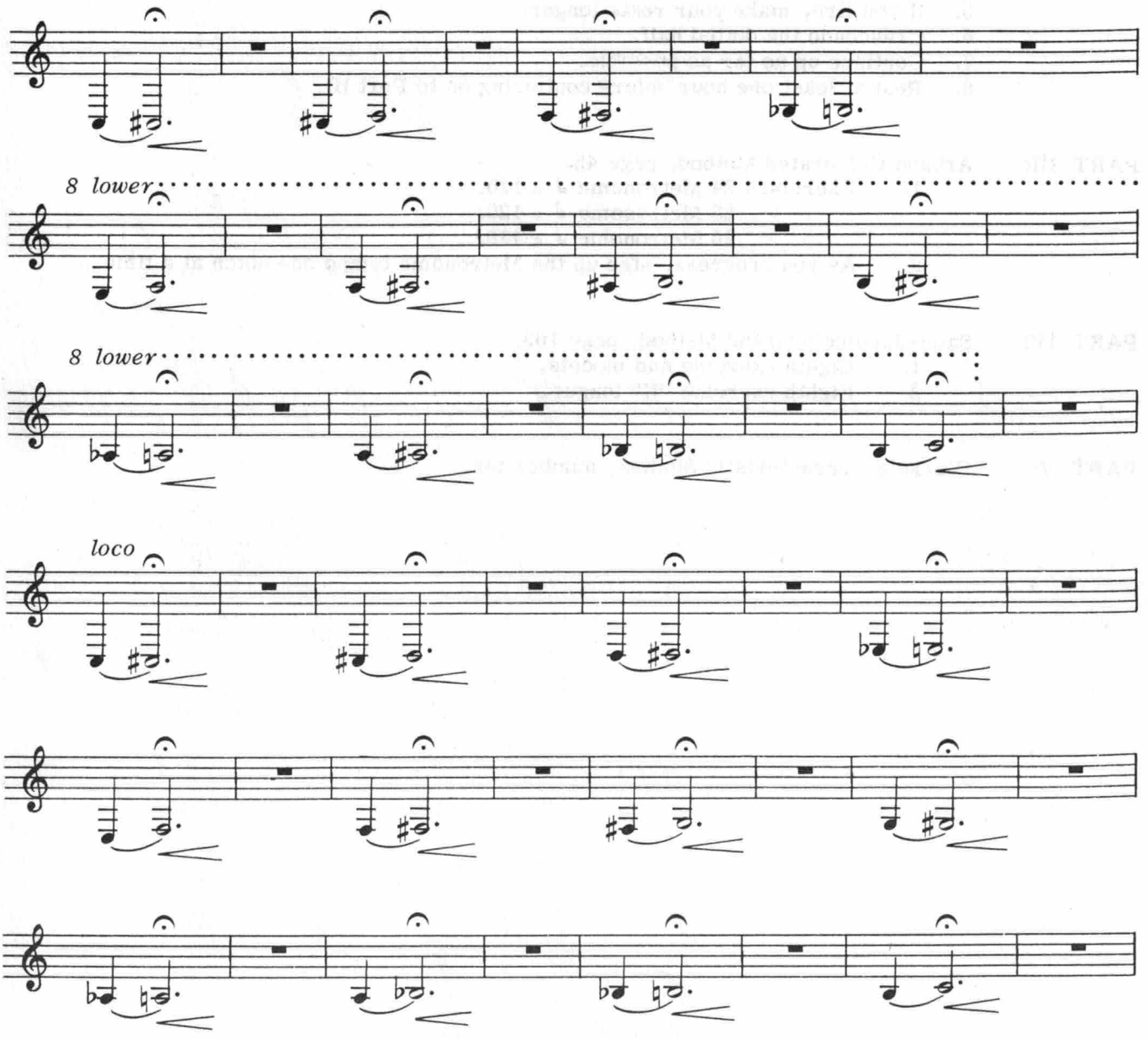
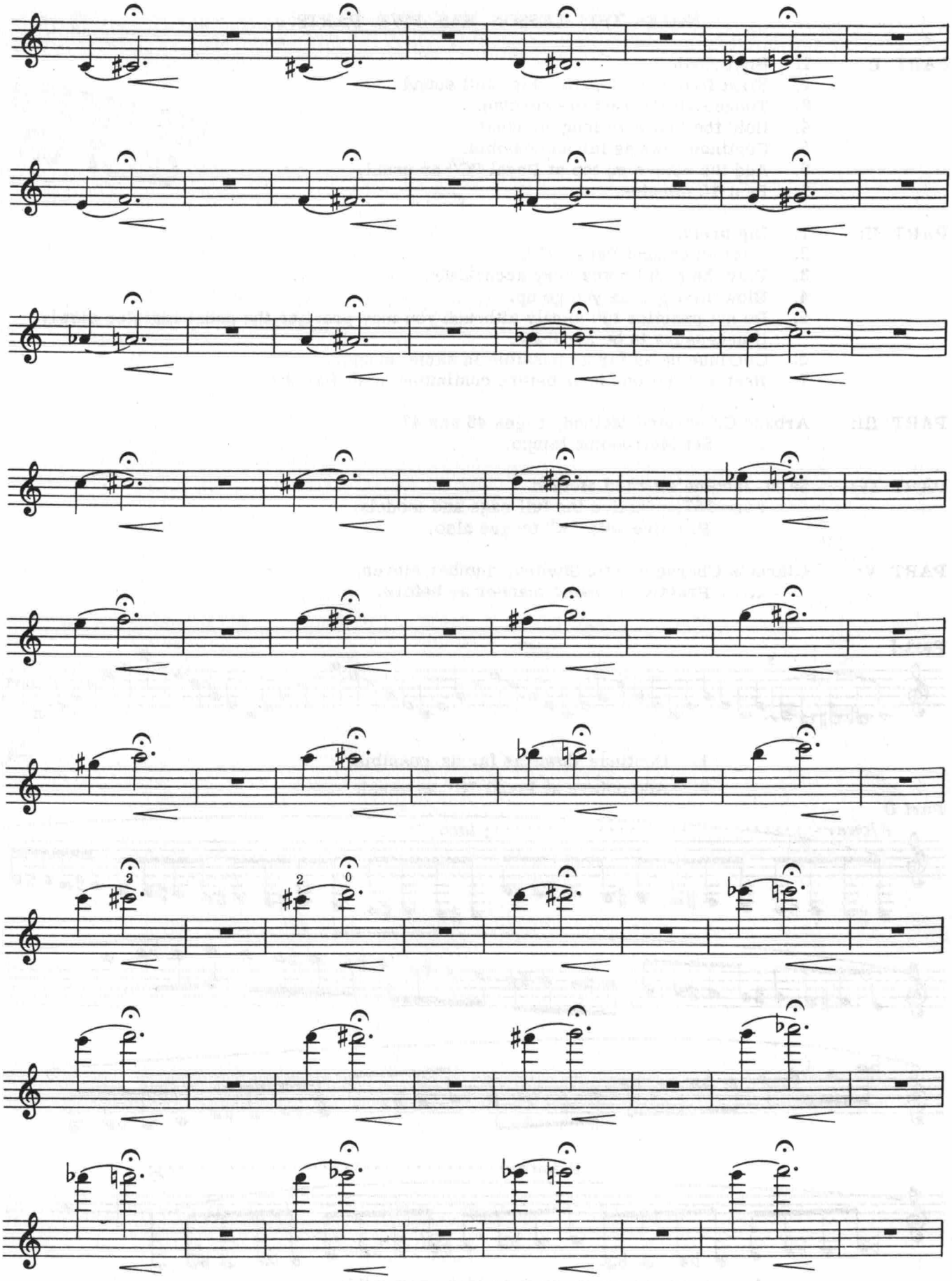
PART II:
1. Big breath.
2. Practice steady, deliberate tempo.
3. Hold the dotted half each time until all the air is gone and longer.
4. Rest between each.
5. If you tire, make your rests longer.
6. Crescendo the dotted half.
7. Continue up as far as possible.
8. Rest at least one hour before continuing on to Part III.

PART III: Arbans Celebrated Method, page 45.
1. Exercises 24 Metronome ♩ = 120.
   25 Metronome ♩ = 120.
   26 Metronome ♩ = 120.
2. As you progress, step up the Metronome tempo one notch at a time.

PART IV: Saint-Jacome's Grand Method, page 165.
1. Eighth exercise and models.
2. Eighth exercise "K" tongue.

PART V: Clarke's Characteristic Studies, number ten.

Part I

1. Continue down as far as possible.
2. Keep full of air - breathe when necessary.
3. Add octave on top at Pedal "C" as usual.

Part II *8 lower*

Continue up as far as possible.

LESSON THIRTY-NINE

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:

1. Big breath.
2. First five notes legato - big, full sound.
3. Tongue all the rest of exercise.
4. Hold the last note long as usual.
5. Continue down as far as possible.
6. Add the octave on top at Pedal "C" as usual.
7. Rest 15 minutes.

BIG BREATH
CHEST UP

PART II:

1. Big breath.
2. Start on second Pedal "C".
3. Play the pedal notes very accurately.
4. Blow stronger as you go up.
5. Do not practice too slowly although you may practice the pedal register slowly if necessary to be accurate.
6. Continue up as far as possible in same manner.
7. Rest at least one hour before continuing on to Part III.

PART III: Arbans Celebrated Method, pages 46 and 47.

1. Set Metronome tempo.

PART IV: Saint-Jacome's Grand Method

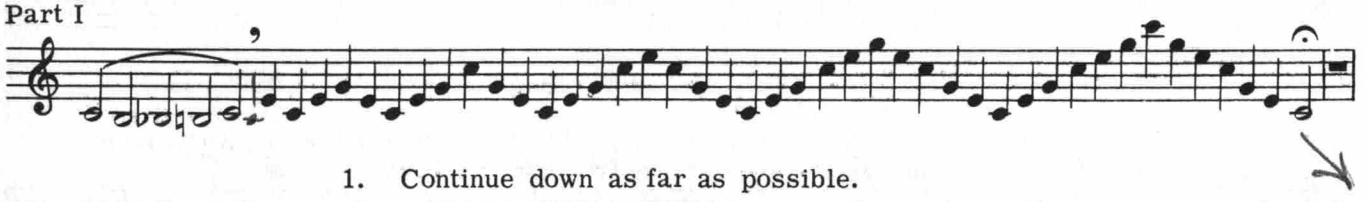
Page 167, practice the full page and models.

Practice with "K" tongue also.

PART V: Clarke's Characteristic Studies, number eleven.

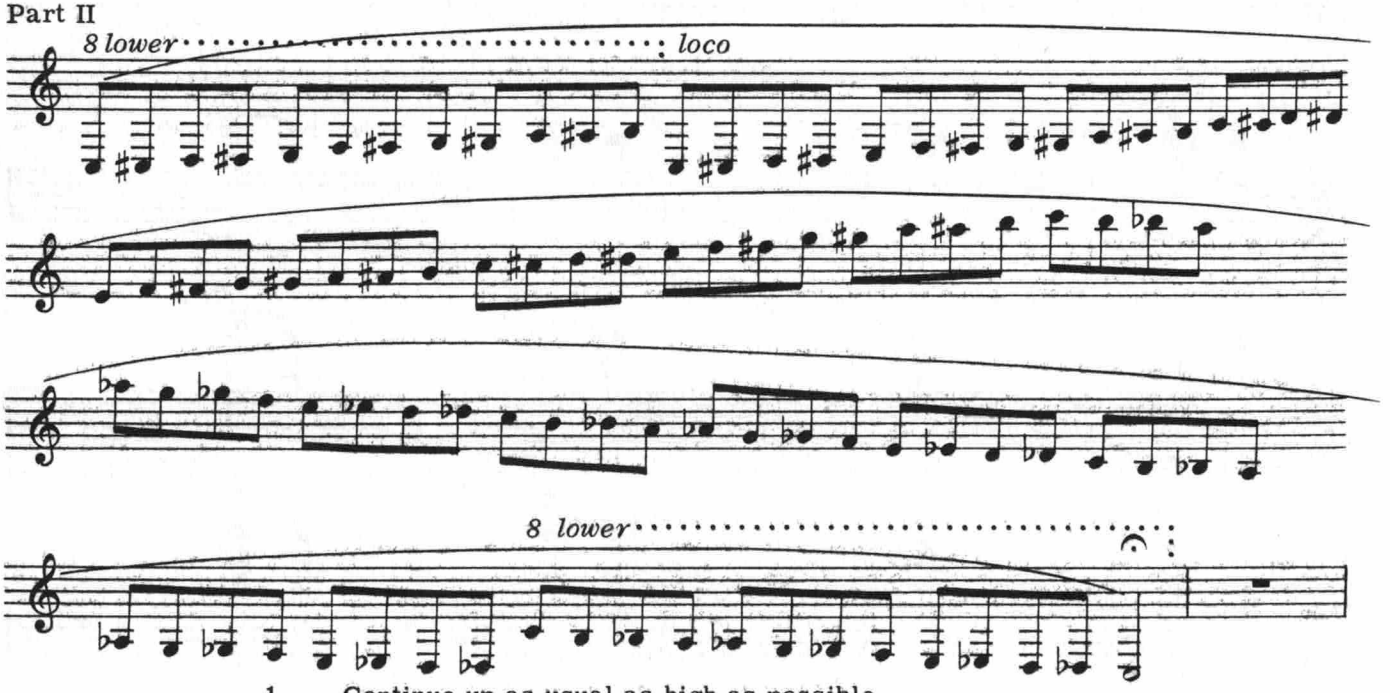
1. Practice in same manner as before.

Part I



1. Continue down as far as possible.
2. Add octave at Pedal "C" as usual.

Part II



1. Continue up as usual as high as possible.
2. Rest at least one hour.

LESSON FORTY

NOTE: THIS LESSON HAS FIVE PARTS.

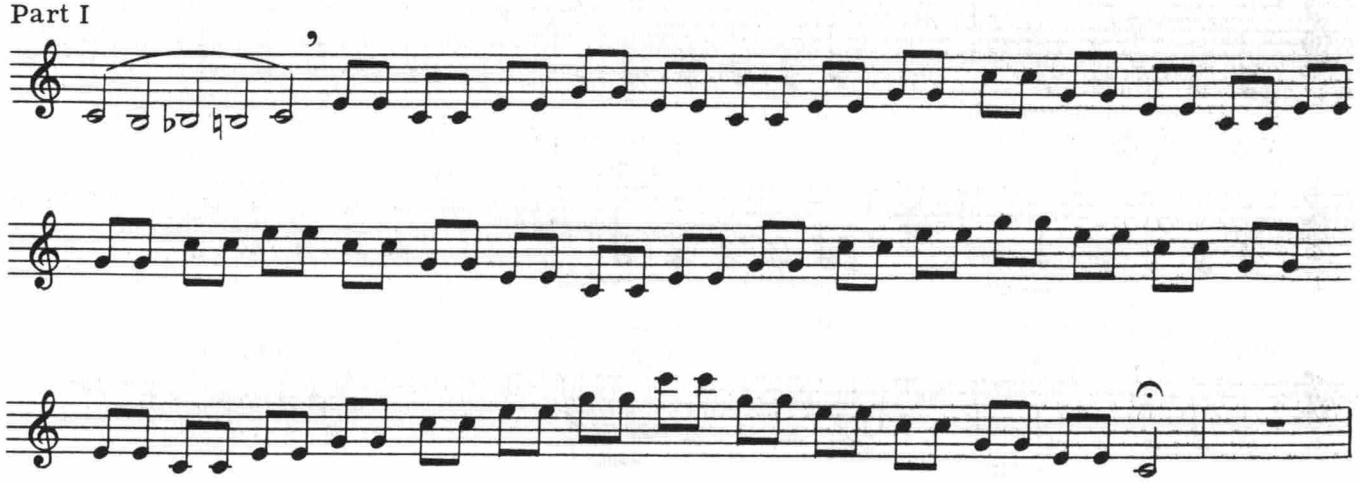
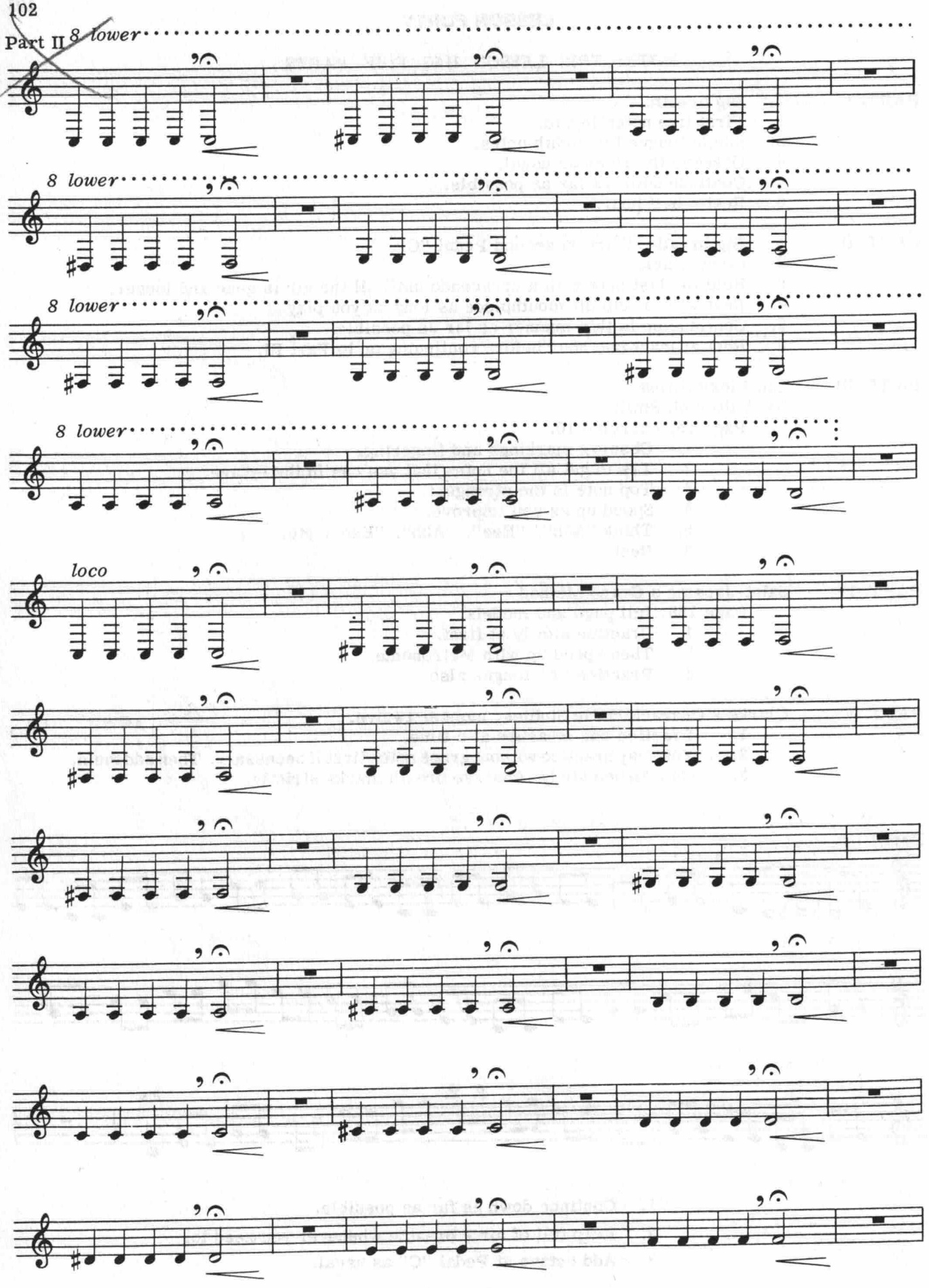
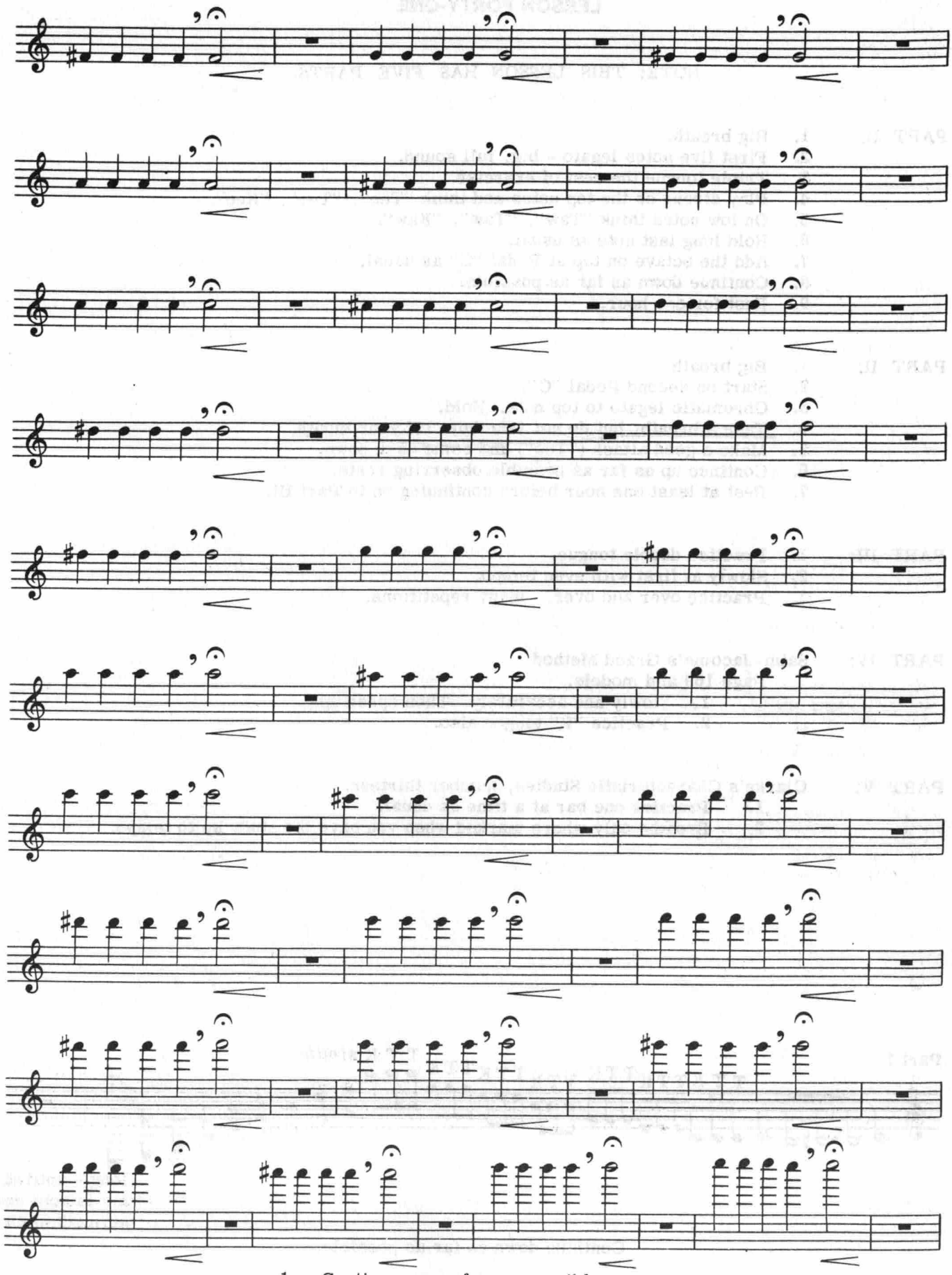
PART I:
1. Big breath.
2. First five notes legato.
3. Single tongue the eighth notes.
4. Observe the rules as usual.
5. Continue down as far as possible.
6. Rest a half hour.

PART II:
1. Big breath. Start on second Pedal "C".
2. Good attack.
3. Hold the last note with a crescendo until all the air is gone and longer.
4. Rest with mouth off mouthpiece as long as you play.
5. Continue up in this manner as far as possible.
6. Rest at least one hour before continuing on to Part III.

PART III: Lip Flexibilities
By Walter M. Smith
Page 16, exercise 10.
1. Observe markings and fingering.
2. Try to get all the notes that you can in the octave.
3. Top note is the strongest.
4. Speed up as you improve.
5. Think "Ahh", "Eee", "Ahh", "Eee", etc.
6. Rest.

PART IV: Saint-Jacome's Grand Method
Page 168, full page and models.
1. Practice slowly at first.
2. Then speed up with Metronome.
3. Practice "K" tongue also.

PART V: Clarke's Characteristic Studies, number twelve.
1. Practice one measure at a time.
2. You may practice without grace notes first, if necessary. Then add them.
3. On finished study, observe breath marks strictly.

Part I

1. Continue down as far as possible.
2. Keep full of air - breathe whenever you need to.
3. Add octave at Pedal "C" as usual.

8 lower
8 lower
8 lower
8 lower
loco

1. Continue up as far as possible.
2. Rest at least one hour.

LESSON FORTY-ONE

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:

1. Big breath.
2. First five notes legato - big, full sound.
3. Triple tongue the rest of exercise.
4. Play strong on the top notes and think "Tee", "Tee", "Kee".
5. On low notes think "Taw", "Taw", "Kaw".
6. Hold long last note as usual.
7. Add the octave on top at Pedal "C" as usual.
8. Continue down as far as possible.
9. Rest for one hour.

PART II:

1. Big breath.
2. Start on second Pedal "C".
3. Chromatic legato to top note. Hold.
4. Take a breath, but do *not* take horn off your mouth.
5. Make a good attack ("Tee") and come back down.
6. Continue up as far as possible, observing rests.
7. Rest at least one hour before continuing on to Part III.

PART III:

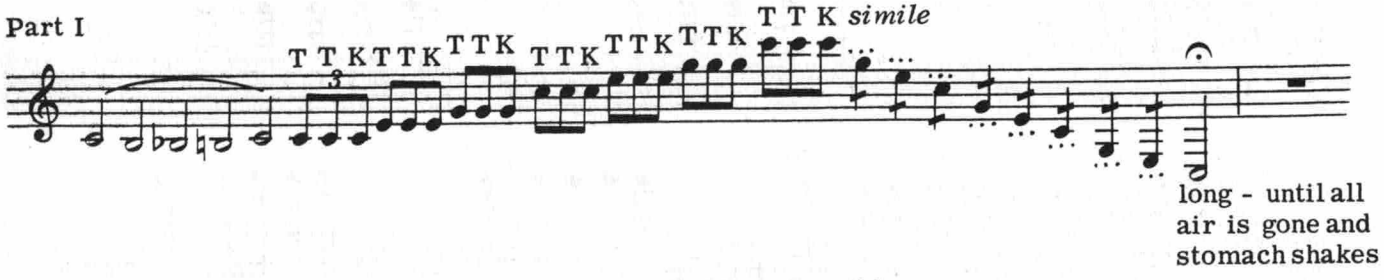
1. Practice double tongue.
2. Slowly at first with even tempo.
3. Practice over and over, many repetitions.

PART IV: Saint-Jacome's Grand Method

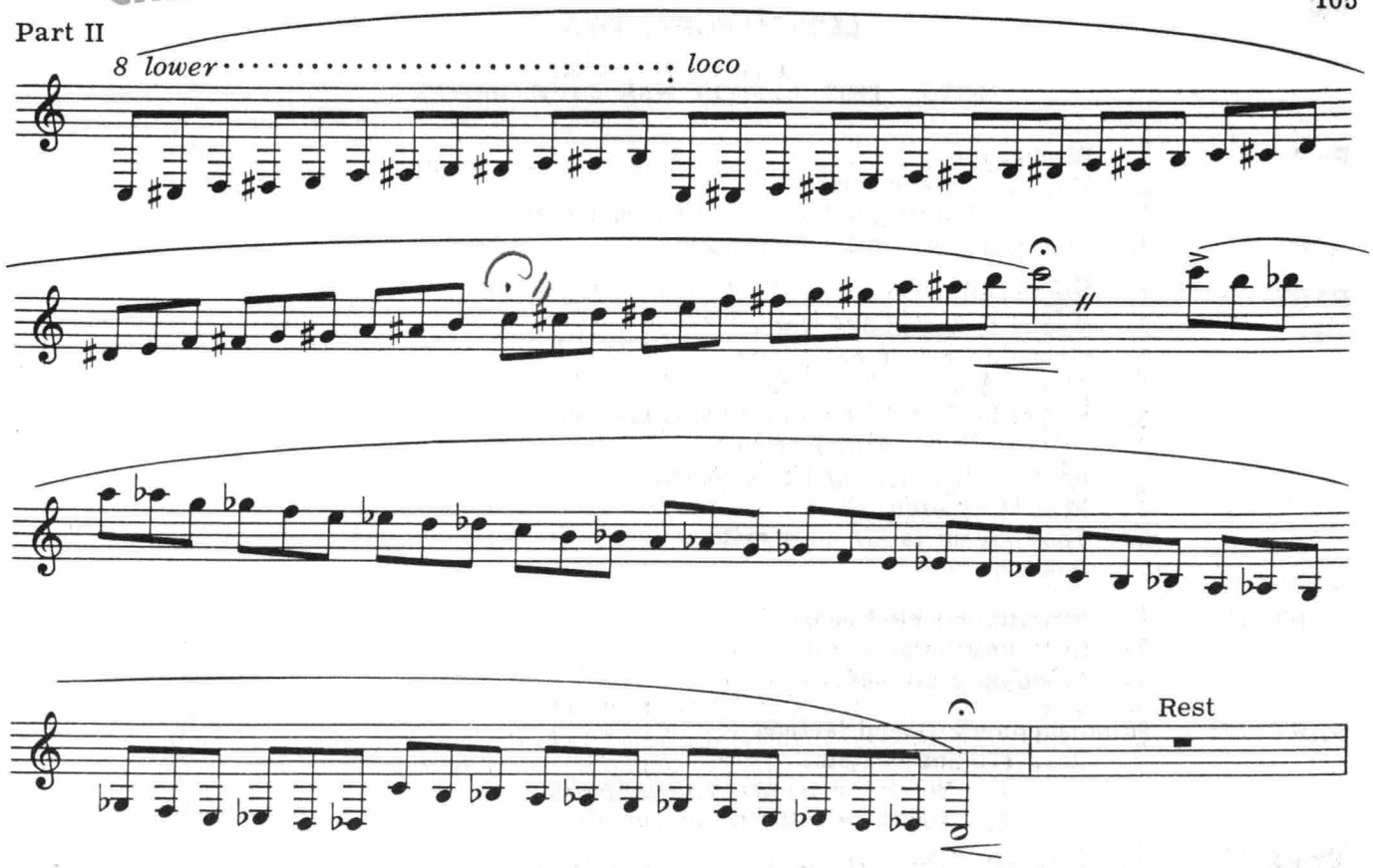
Page 169 and models.

1. Slowly and accurately. Then speed up.
2. Practice "K" tongue also.

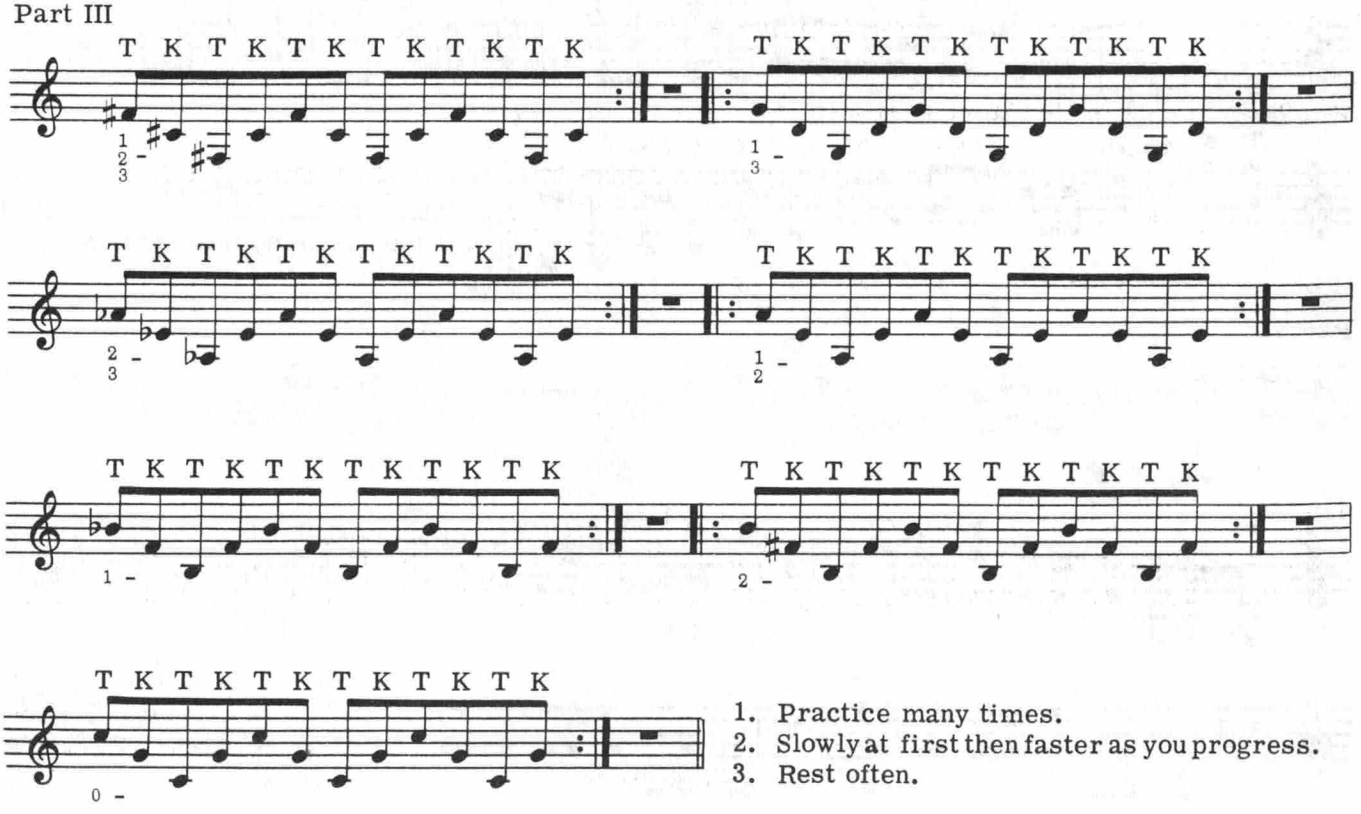
PART V: Clarke's Characteristic Studies, number thirteen.

1. Practice one bar at a time as usual.
2. Breathe only where marked when you have the study up to tempo.

Continue down as far as possible.

BIG BREATH
CHEST UP

Part II

1. Continue up as usual as far as possible.

Part III



1. Practice many times.
2. Slowly at first then faster as you progress.
3. Rest often.

LESSON FORTY-TWO

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:

1. Big breath.
2. First five notes legato.
3. Then double tongue the rest of the exercise.
4. Continue down as far as possible.

PART II:

1. Big breath.
2. Steady tempo in 3/4 time.
3. Strong accent on each count.
4. Think "Tee" as you go up.
5. Do not hesitate - keep the tempo steady.
6. Develop surety with *no* fear.
7. Hold the last note and crescendo.
8. Rest after each.
9. Continue up as far as possible.
10. Rest one hour.

PART III:

1. Practice double tongue.
2. Use Metronome slowly.
3. Speed up gradually.

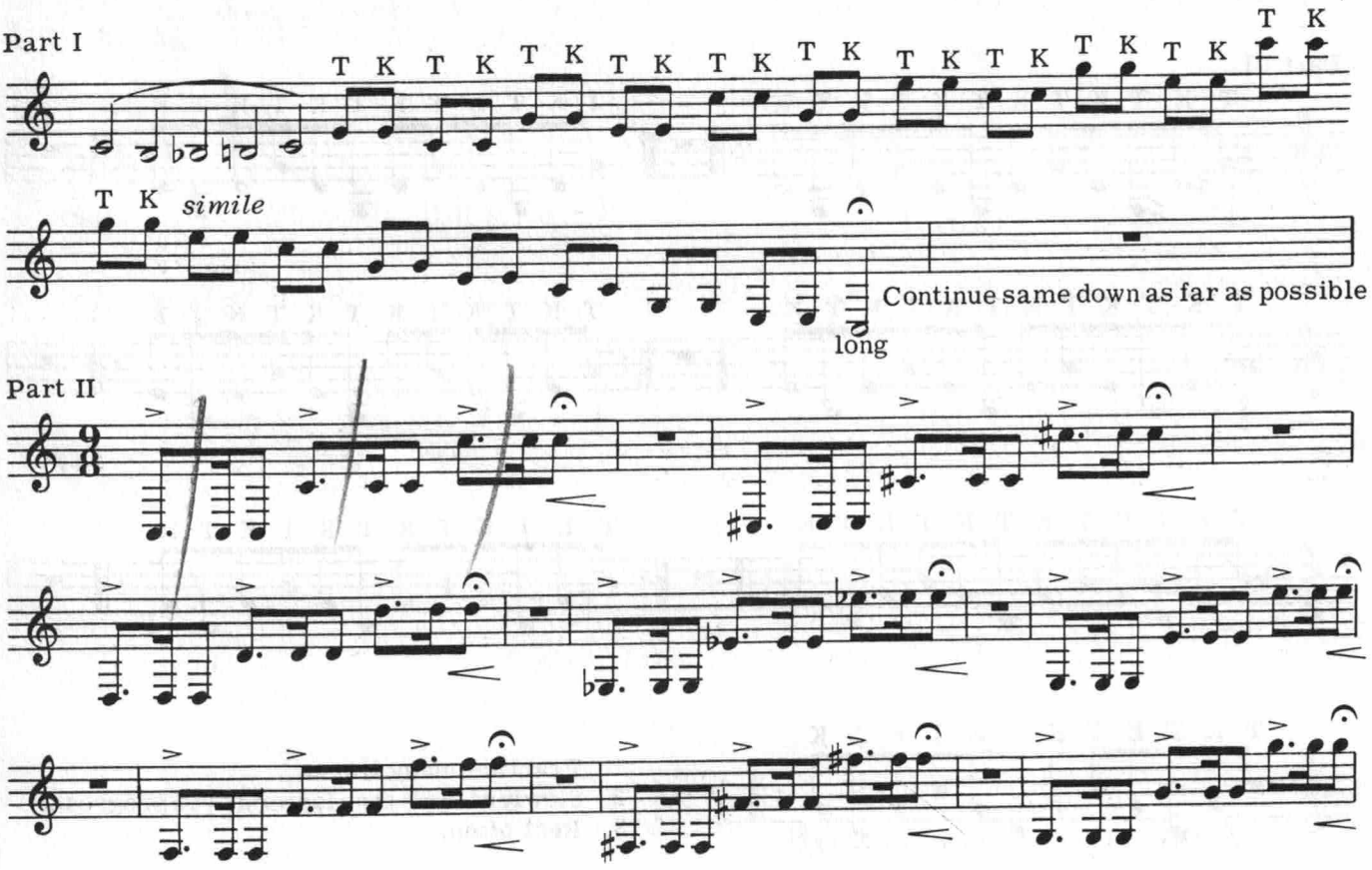
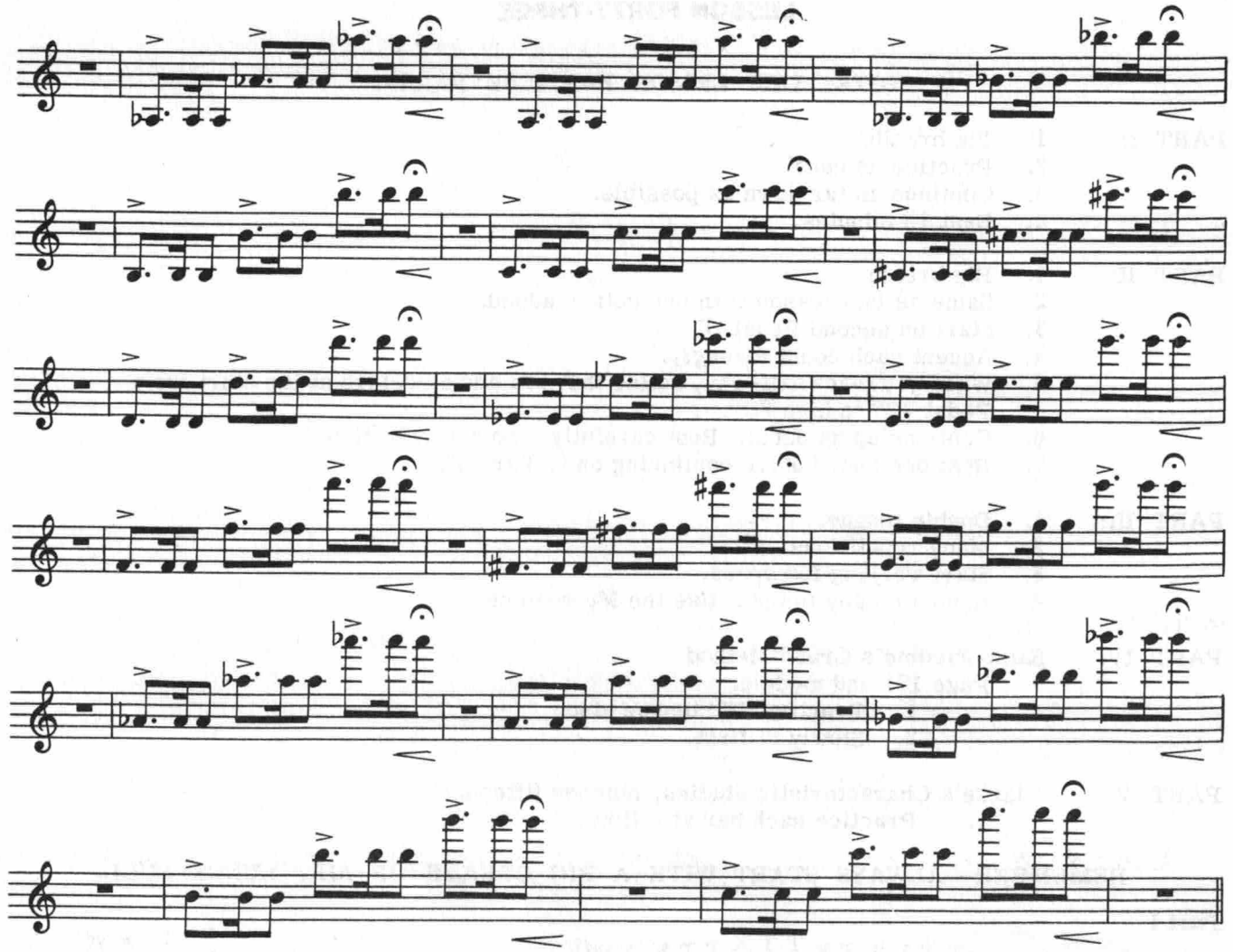
BIG BREATH
CHEST UP

PART IV: Saint-Jacome's Grand Method
Page 170 and models.

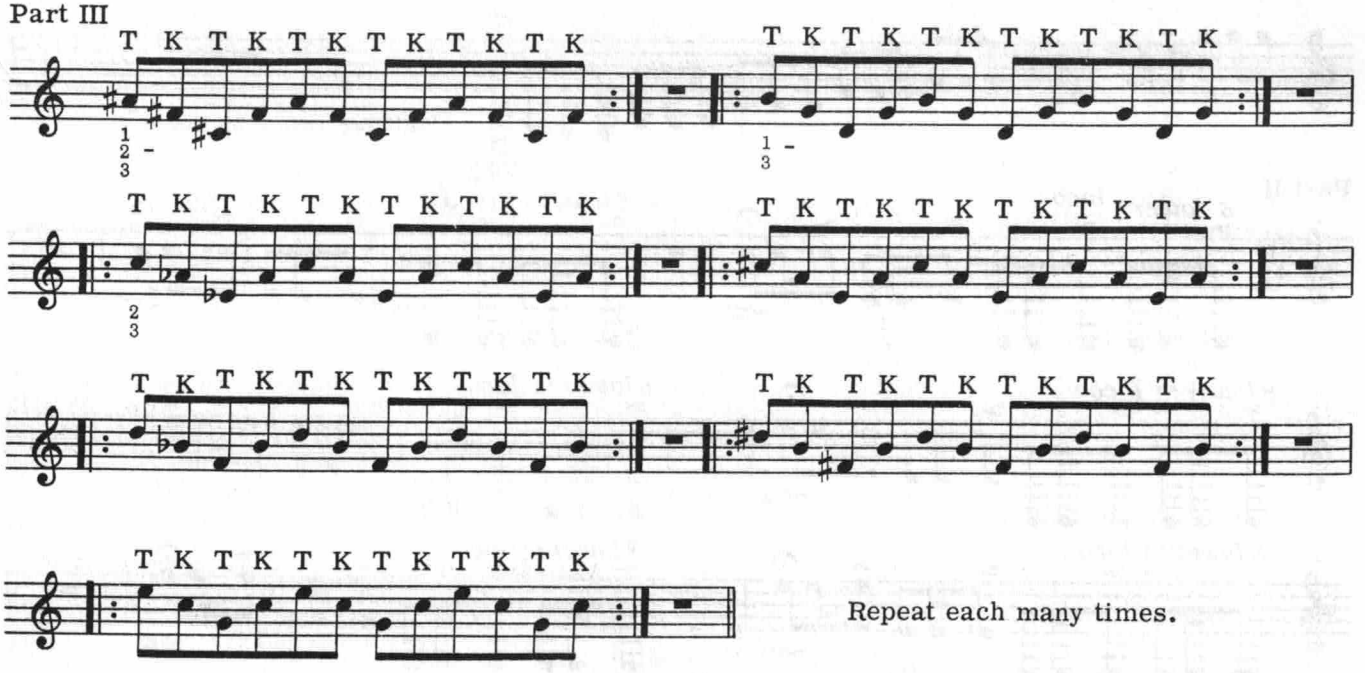
1. Work for accuracy,then speed.
2. Practice with "K" tongue also.

PART V: Clarke's Characteristic Studies, number fourteen.

1. Practice in same manner.
2. Rest when you are tired.

MAKE SURE THAT YOU TAKE YOUR HORN OFF YOUR MOUTH ON THE RESTS!

1. Continue up in same manner as far as possible.
2. Rest at least one hour.

Part III



Repeat each many times.

1. Keep a steady consistant tempo.
2. Speed up as you progress.

LESSON FORTY-THREE

NOTE: THIS LESSON HAS FIVE PARTS.

PART I:
1. Big breath.
2. Practice as usual.
3. Continue as far down as possible.
4. Rest 15 minutes.

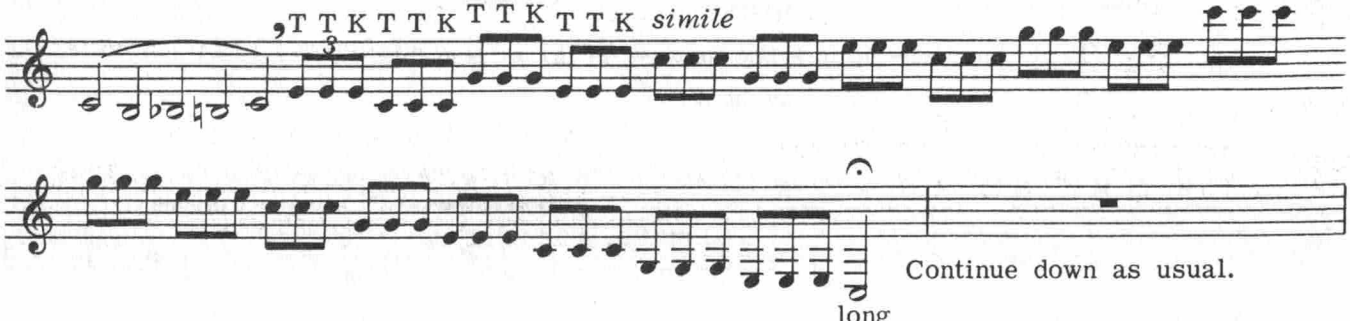
PART II:
1. Big breath.
2. Same as last lesson with one octave added.
3. Start on second Pedal "C".
4. Accent each count *strongly*.
5. When you reach half-way, notice that you add an octave at the start from Pedal "C" to high "C".
6. Continue up as usual. Rest carefully - do not over-tire.
7. Rest one hour before continuing on to Part III.

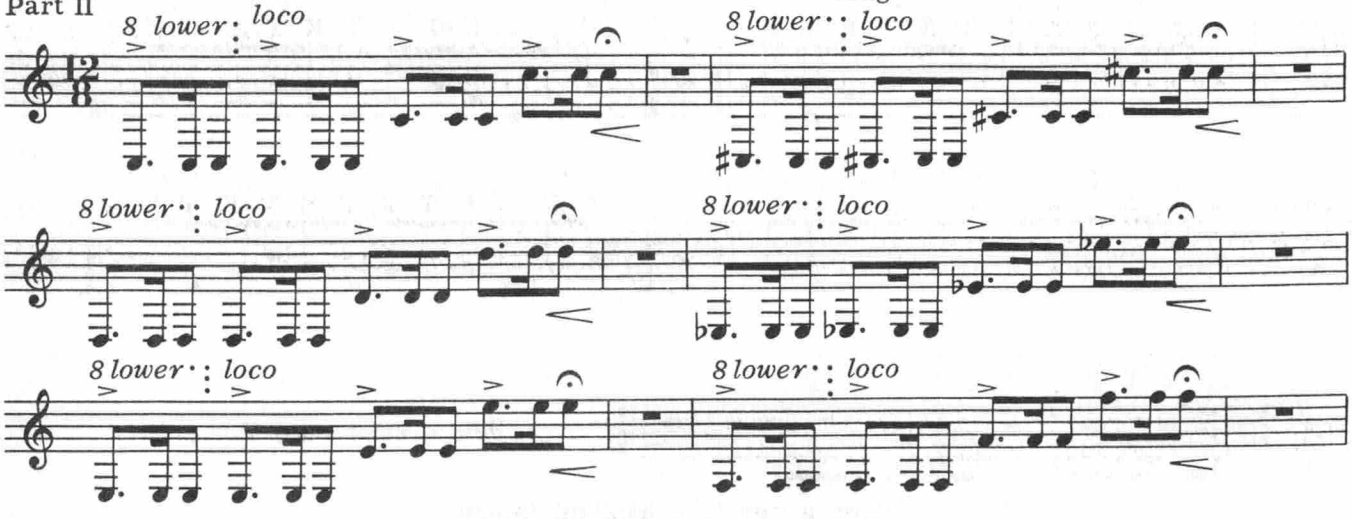
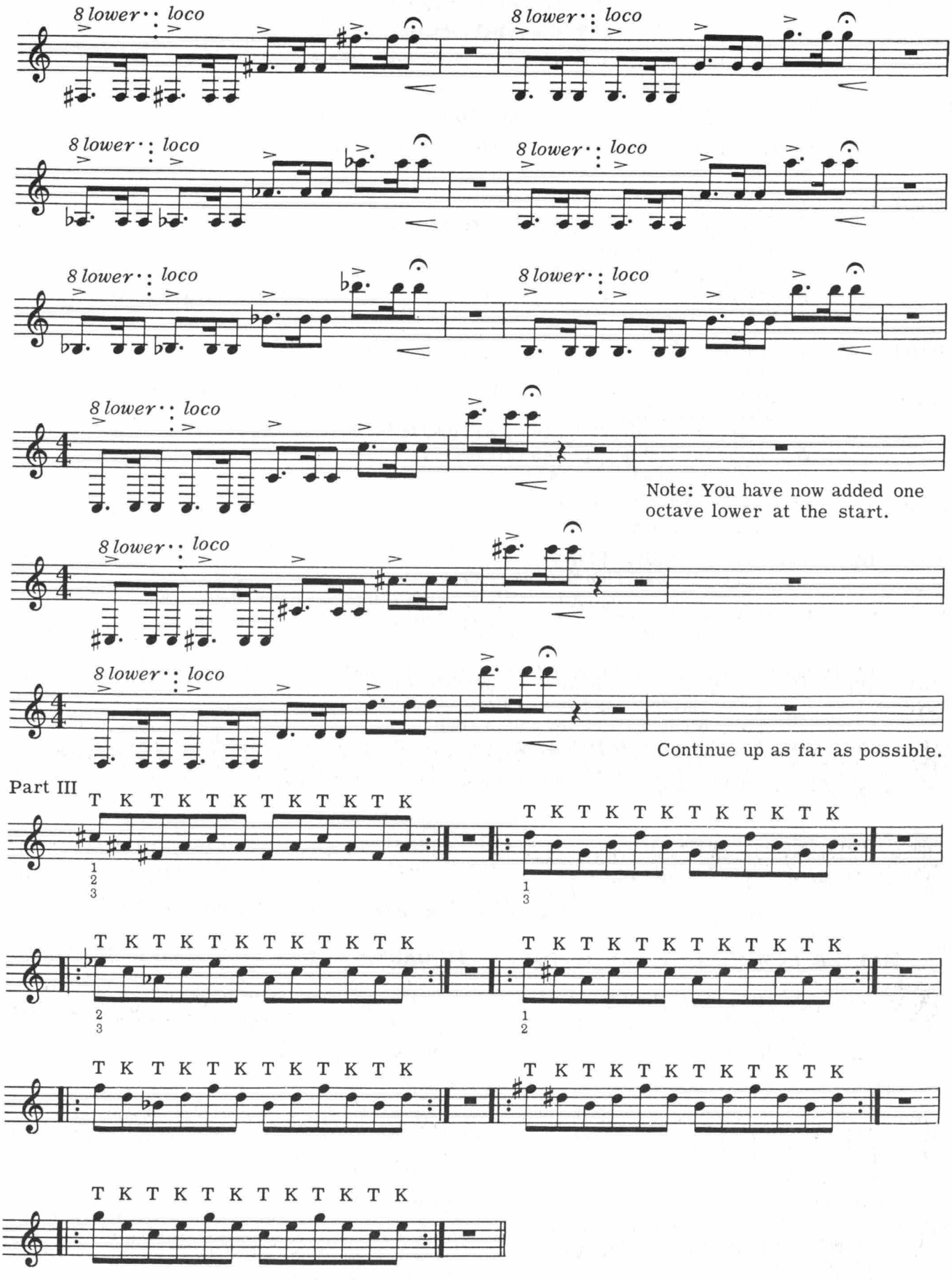
PART III:
1. Double tongue.
2. Many repetitions.
3. Start working for speed.
4. Keep a steady tempo. Use the Metronome.

PART IV: Saint-Jacome's Grand Method
Page 171 and models.
1. Practice "K" tongue also.
2. Slowly at first.

PART V: Clarke's Characteristic Studies, number fifteen.
1. Practice each bar at a time.

REMEMBER - ALWAYS START WITH A BIG BREATH OF AIR, LUNGS FULL.

Part I

Part II



8 lower : loco
Note: You have now added one octave lower at the start.
Continue up as far as possible.
Part III
T K T K T K T K T K T K

LESSON FORTY-FOUR

NOTE: THIS LESSON HAS FOUR PARTS.

PART I:
1. Big breath.
2. Observe legato and tonguing carefully.
3. Long last note.
4. Continue down as far as possible.
5. Rest 15 minutes.

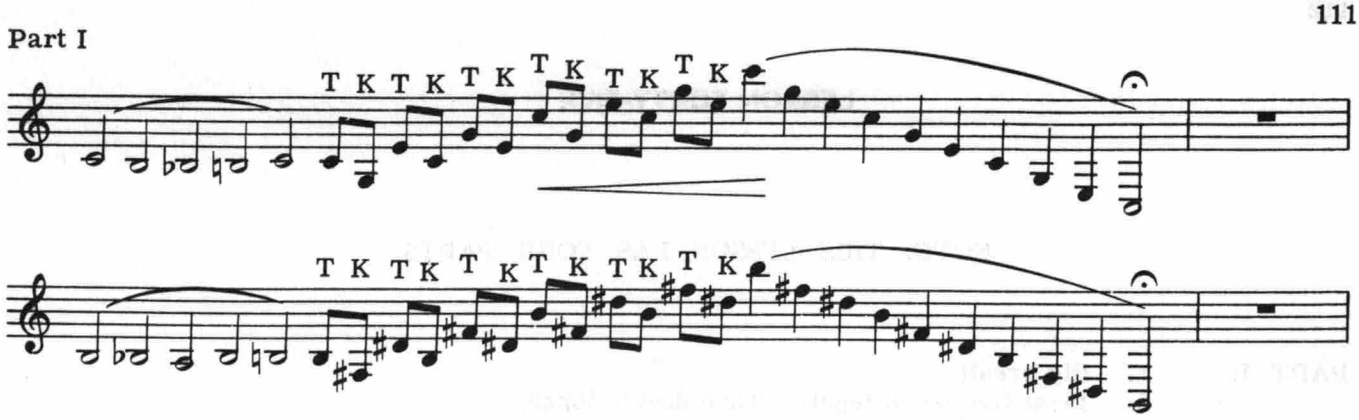
PART II:
1. Big breath.
2. Breathe when you need it.
3. Start on second Pedal "C". Legato to top "C". Take a breath, but *do not* take horn off mouth.
4. Start down with good attack, and tongue the rest of the exercise.
5. Make the last note full and strong.
6. Continue up as usual as far as possible.
7. Rest one hour.

PART III: Saint-Jacome's Grand Method
Page 191, exercise ten and models.
1. Practice all models slowly. *Watch* your key signature.
2. Practice with "K" tongue also.

PART IV: Clarke's Characteristic Studies, number sixteen.
1. Slowly - one bar at a time.
2. Then practice the entire study.
3. Observe breath and tempo markings.

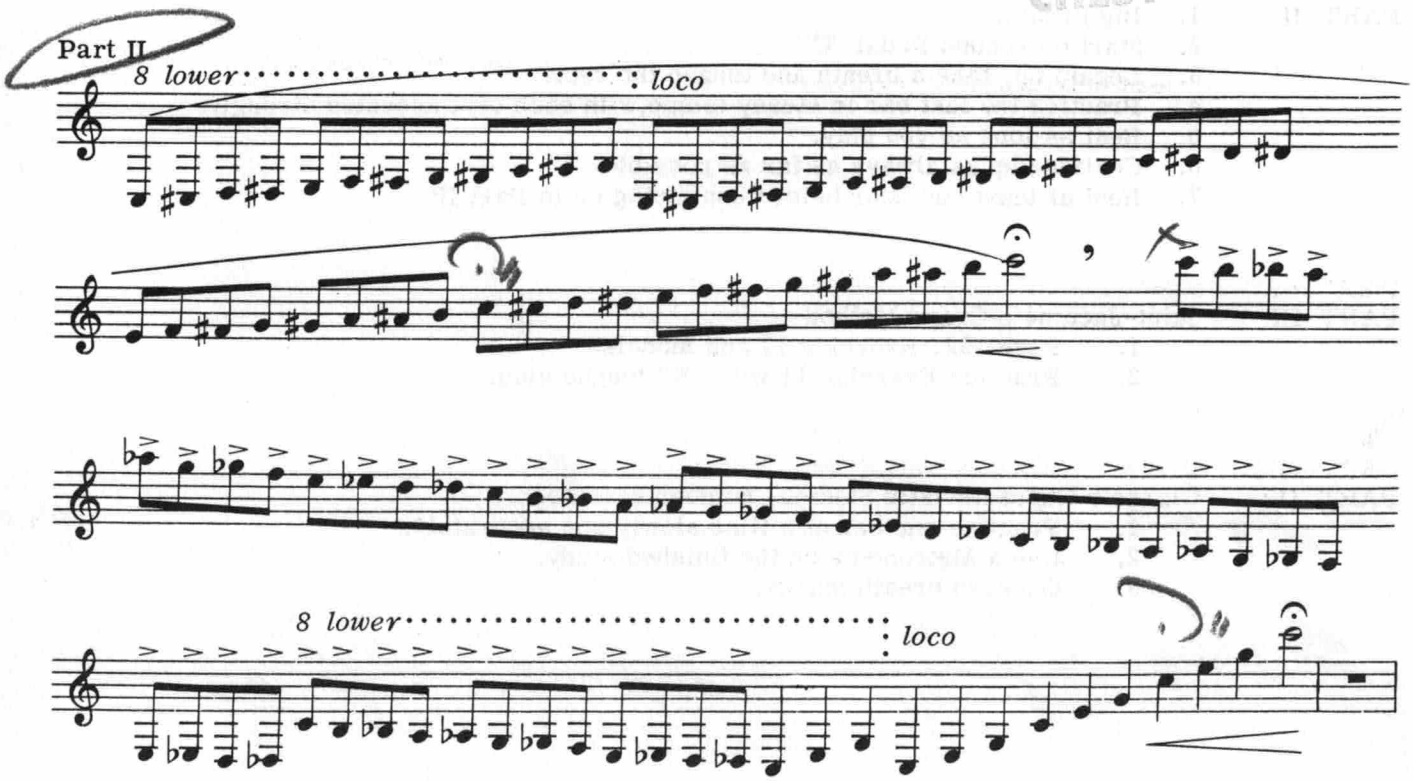
YOUR LIP IS LIKE THE PUMP OR MOTOR IN A WINDMILL.

NO MATTER HOW STRONG THE MOTOR: - - IT CANNOT WORK IF THERE IS NO WIND.

Part I

1. Continue down by half-steps as usual.
2. Add octave as usual when you reach Pedal "C".

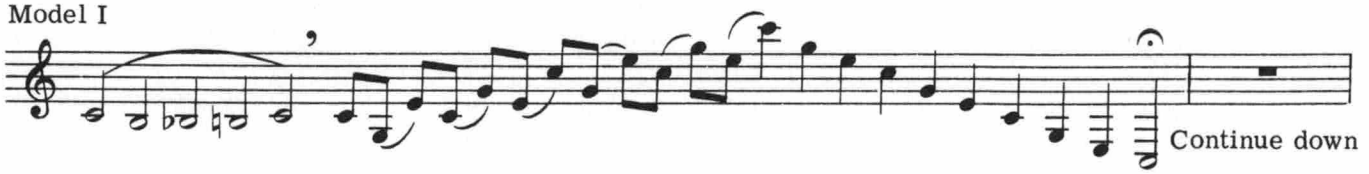
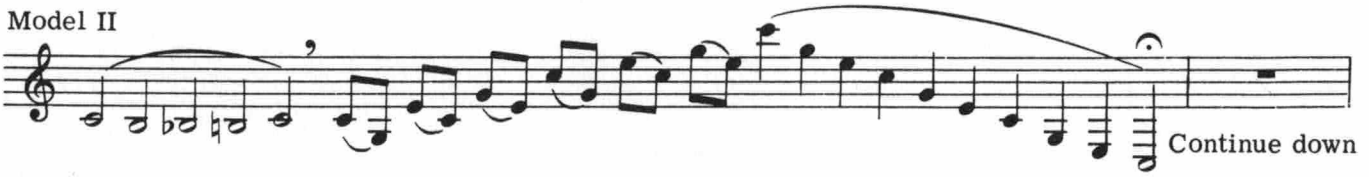
BIG BREATH
CHEST UP

Part II



1. Continue up starting on C♯ then D - E♭ as usual as far as possible.

Models for Practicing Part I.

Model I

Model II

LESSON FORTY-FIVE

NOTE: THIS LESSON HAS FOUR PARTS.

PART I:

1. Big breath.
2. First five notes legato. Then double tongue.
3. Practice in same manner as you always do.
4. Rest 15 minutes.

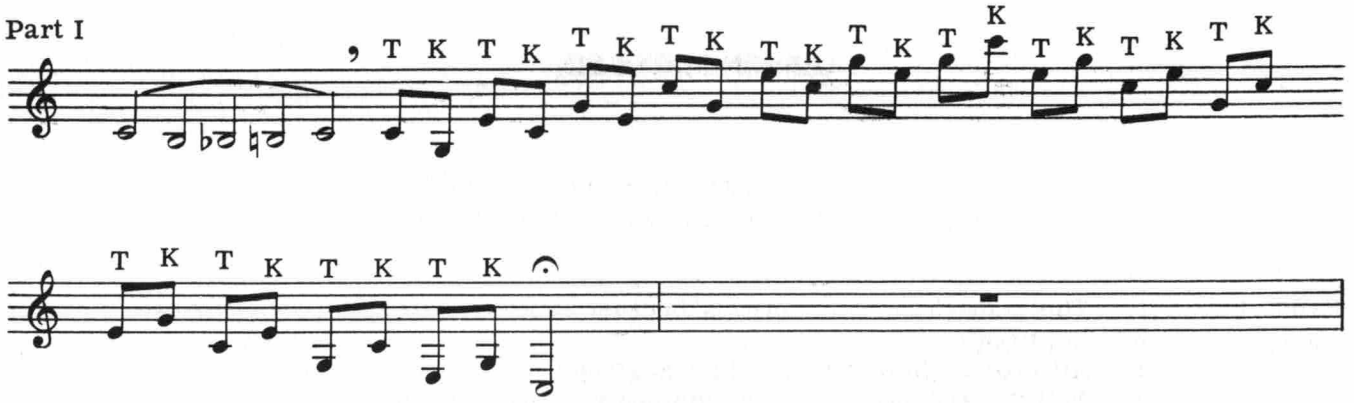
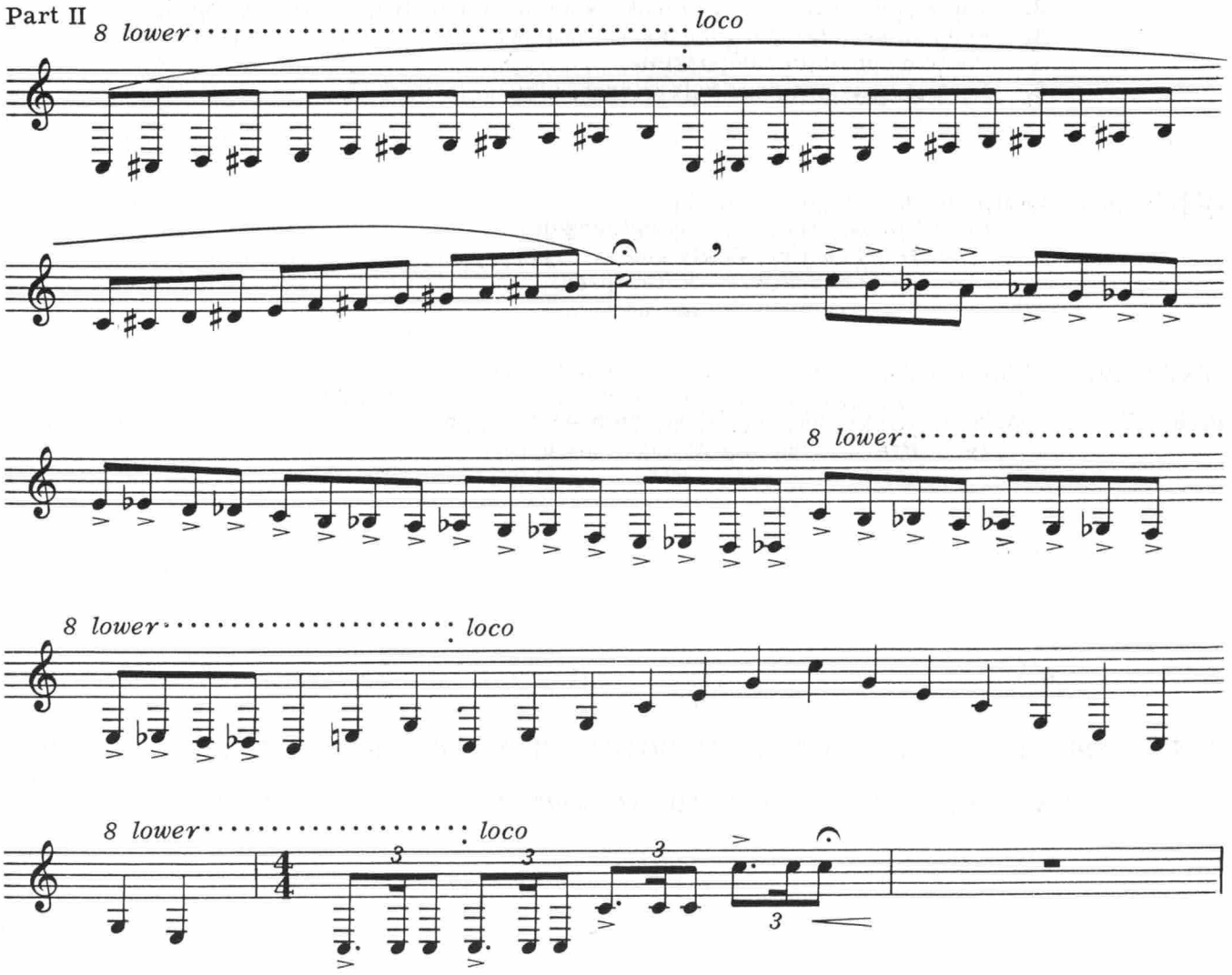
PART II:

1. Big breath.
2. Start on second Pedal "C".
3. Legato up, take a breath and tongue the rest.
4. Practice the last bar in steady tempo,with each beat accented strongly.
5. Rest as long as you play.
6. Continue up,as always,as far as possible.
7. Rest at least one hour before continuing on to Part III.

PART III: Saint-Jacome's Grand Method

1. Page 192, Exercise 11 and models.
2. Practice Exercise 11 with "K" tongue also.

PART IV: Clarke's Characteristic Studies, number seventeen.

1. Practice one bar at a time,slowly and accurately.
2. Use a Metronome on the finished study.
3. Observe breath marks.

Continue down as usual, as far as possible.

1. Continue up by half-steps as usual, as far as possible.

2. Rest at least one hour.

LESSON FORTY-SIX

NOTE: THIS LESSON HAS FOUR PARTS.

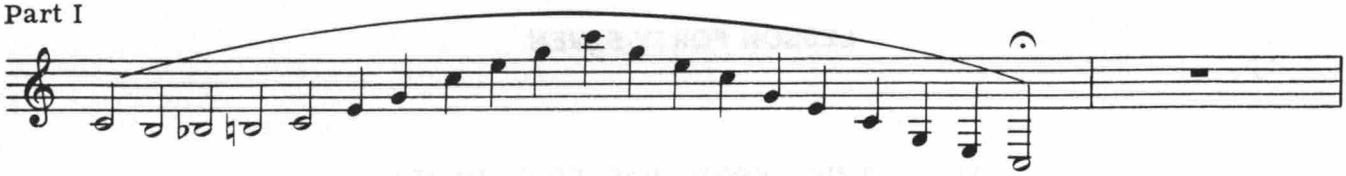
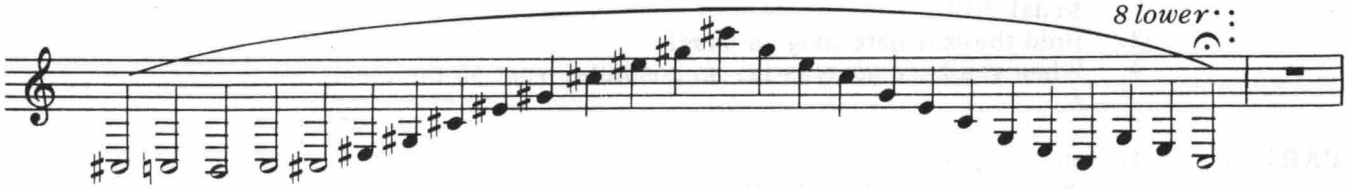
PART I:
1. This is much shorter than usual because of the length of routine number two.
2. Big breath.
3. All legato - blow stronger as you go up.
4. Notice: Add one octave on top when you reach Pedal "C" sharp and continue down this way as far as possible.
5. Hold long last note as usual.
6. When you have gone as far as possible, rest 15 minutes.

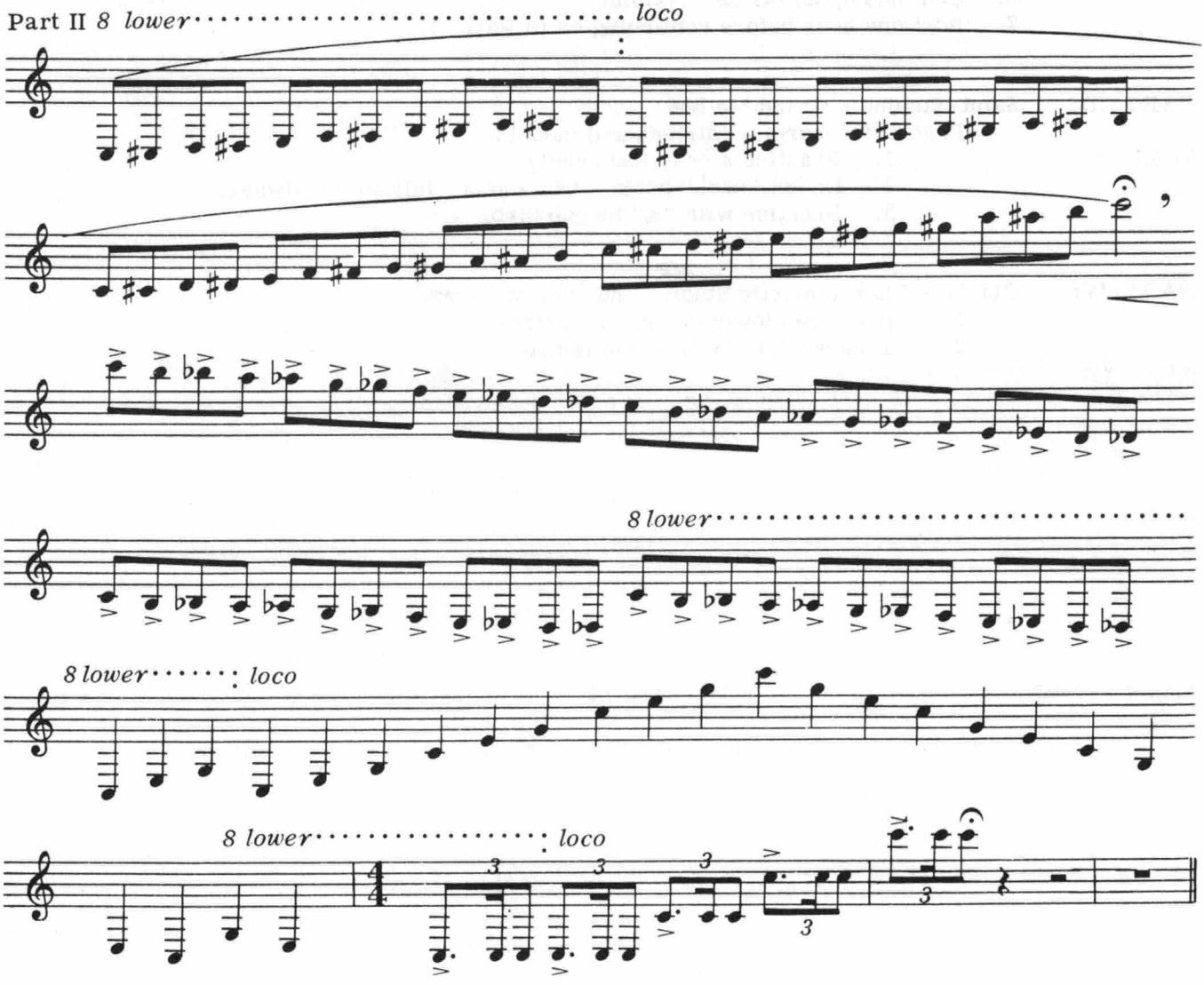
PART II:
1. Big breath.
2. The same exercise as the last lesson with one octave added on top.
3. Keep an even tempo on the last two bars with a strong accent on each count.
4. Continue up as far as possible.
5. Rest at least one hour before continuing on to Part III.

PART III: Saint-Jacome's Grand Method
Page 192, exercise twelve and models.
1. Practice slowly and evenly.
2. Gradually work for speed.
3. Practice "K" tongue also.

PART IV: Clarke's Characteristic Studies, number eighteen.
1. Practice one bar at a time,as usual.

DON'T FORGET - HOLD LONG LAST NOTES ON FIRST ROUTINE (PART I) EVERY DAY, UNTIL ALL OF THE AIR IS GONE AND STOMACH SHAKES.

Part I

1. Continue down as far as possible.
2. When you reach Pedal "C♯" add one octave on top as follows:

1. When you reach 2nd Pedal "C♯" add the octave on top again.

Part II *8 lower* ..... *loco*

1. Continue up as far as possible, by half-steps as usual.
2. Rest at least one hour.

LESSON FORTY-SEVEN

NOTE: THIS LESSON HAS FOUR PARTS.

PART I:

1. Big breath.
2. Notice: Continue down as usual, but add an octave on top when you reach Pedal "D".
3. Hold the last note long as usual.
4. When you have gone as far as possible, rest 15 minutes.

PART II:

1. Big breath.
2. Start on second Pedal "C".
3. Blow stronger as you go higher.
4. Crescendo the last note, observing rests.
5. Breathe when necessary. Always have plenty of air on the top notes.
6. Continue up as far as possible.
7. Rest one hour before continuing on to Part III.

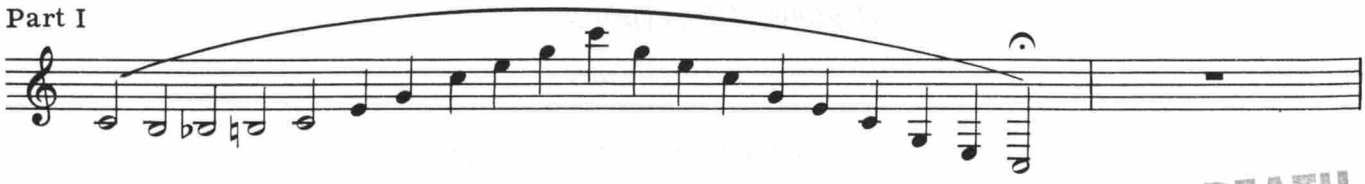
PART III: Saint-Jacome's Grand Method

Page 194, exercise thirteen and models.

1. Practice slowly and evenly.
2. Do not "peck" notes - use a good, full attack always.
3. Practice with "K" tongue also.

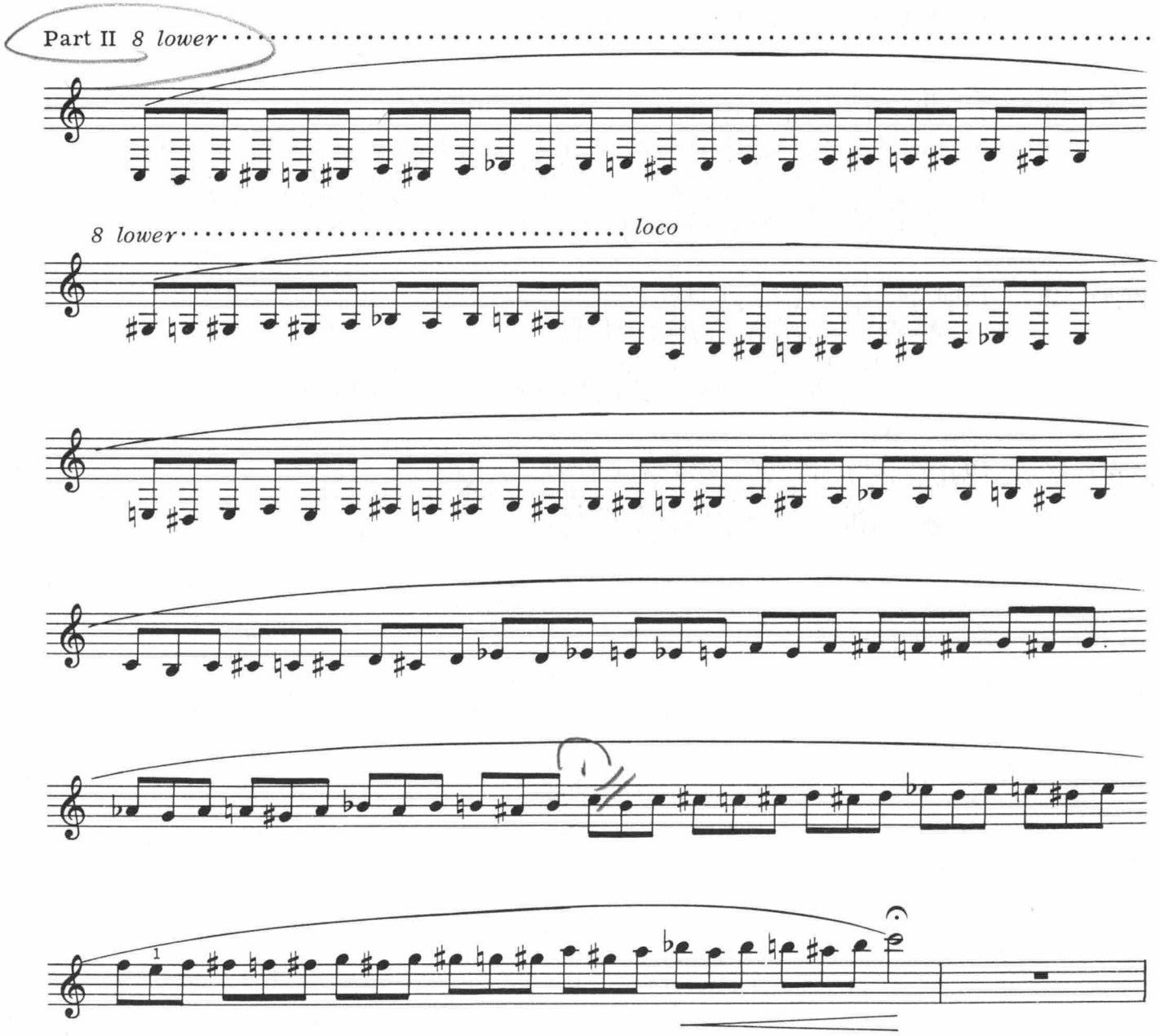
PART IV: Clarke's Characteristic Studies, number nineteen.

1. Practice slowly one bar at a time.
2. Then work to Metronome tempo.

Part I

BIG BREATH
CHEST UP

1. Continue down as usual.

2. Add octave on top when you reach Pedal "D".

Part II *8 lower*

1. Continue up as high as possible.

2. Rest at least one hour.

LESSON FORTY-EIGHT

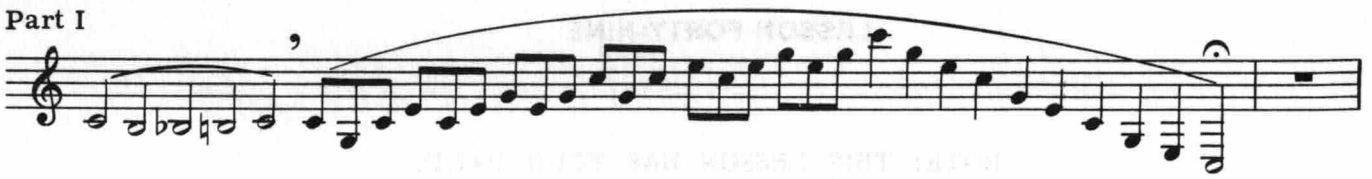
NOTE: THIS LESSON HAS FOUR PARTS.

PART I:
1. Big breath.
2. Practice in the same manner as usual.
3. Note: Add the octave on top when you reach the Pedal "E" flat.
4. Continue down in the same manner.
5. Rest 15 minutes.

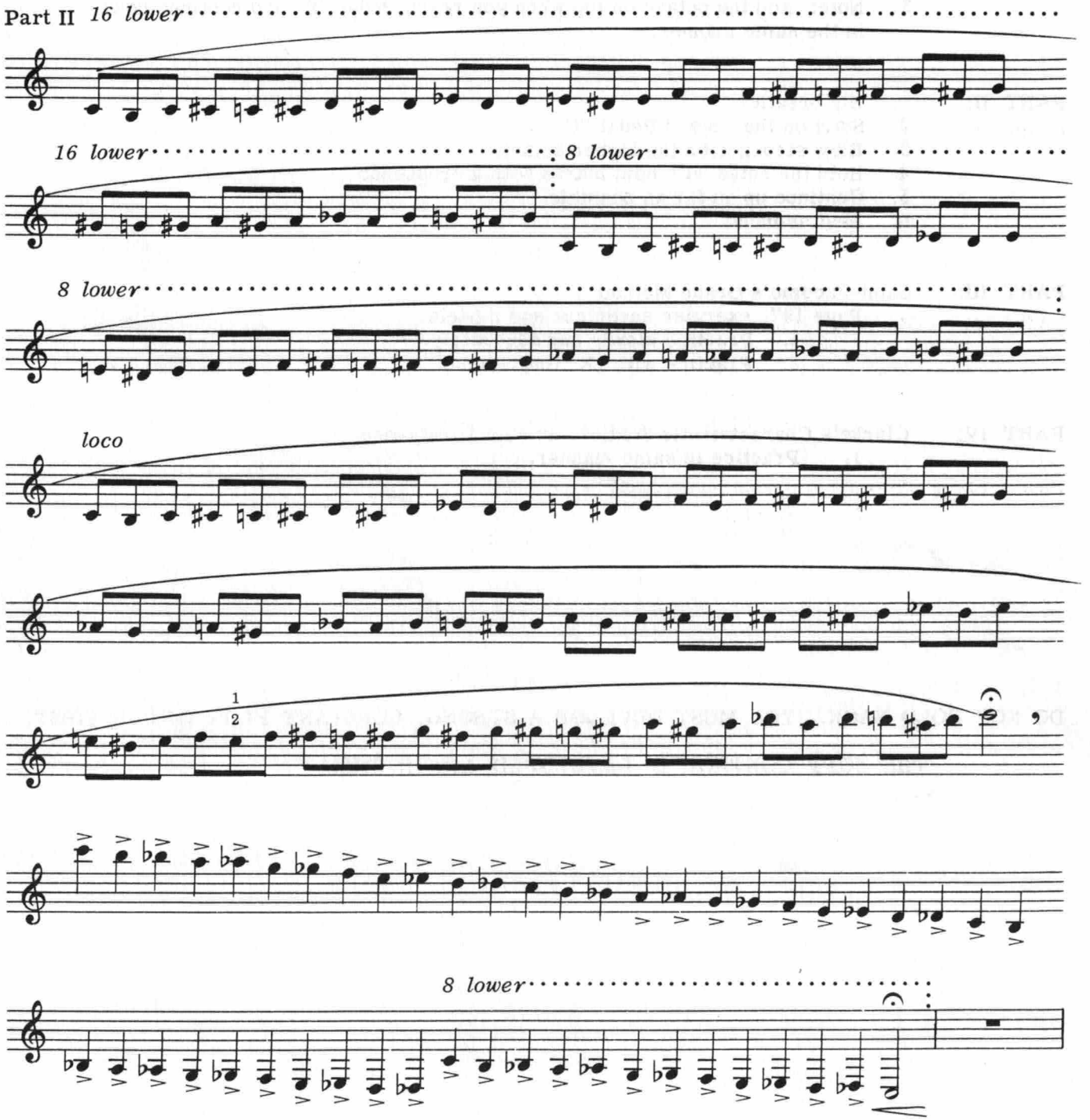
PART II:
1. Big breath.
2. Start on second Pedal "C".
3. Breathe when necessary. Have plenty of air for the top note.
4. Continue up as far as possible. Rest as much as you play.
5. When you have gone as far as you can, make three attempts to go farther. Then rest one hour, at least, before continuing on to Part III.

PART III: Saint-Jacome's Grand Method
Page 196, exercise sixteen and models.
1. Slow and accurate.
2. Use the Metronome.
3. Practice with "K" tongue also.

PART IV: Clarke's Characteristic Studies, number twenty.
1. Practice one measure at a time slowly and accurately.
2. Then work to Metronome tempo.

Part I

1. Continue down.

2. Add octave on top when you reach Pedal "E♭".

Part II

1. Continue up as usual.

2. Rest at least one hour.

LESSON FORTY-NINE

NOTE: THIS LESSON HAS FOUR PARTS.

PART I:
1. Big breath.
2. Practice in the usual manner.
3. Note: Add the octave on top when you reach Pedal "E" and continue down in the same manner.

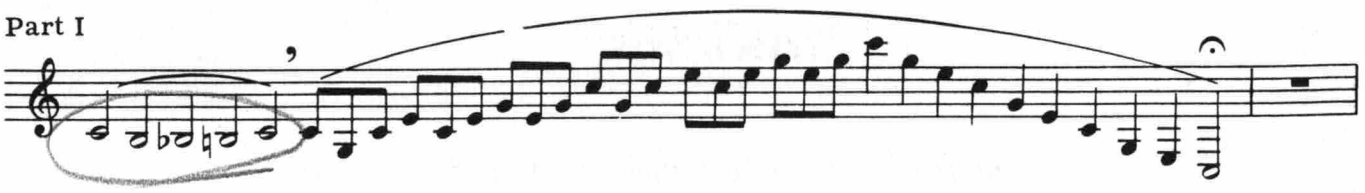
PART II:
1. Big breath.
2. Start on the second Pedal "C".
3. Blow stronger on the higher octaves.
4. Hold the notes with hold marks with a crescendo.
5. Continue up as far as possible.
6. Rest as usual.

PART III: Saint-Jacome's Grand Method
Page 197, exercise seventeen and models.
1. Practice slowly and accurately.
2. Practice with "K" tongue also.

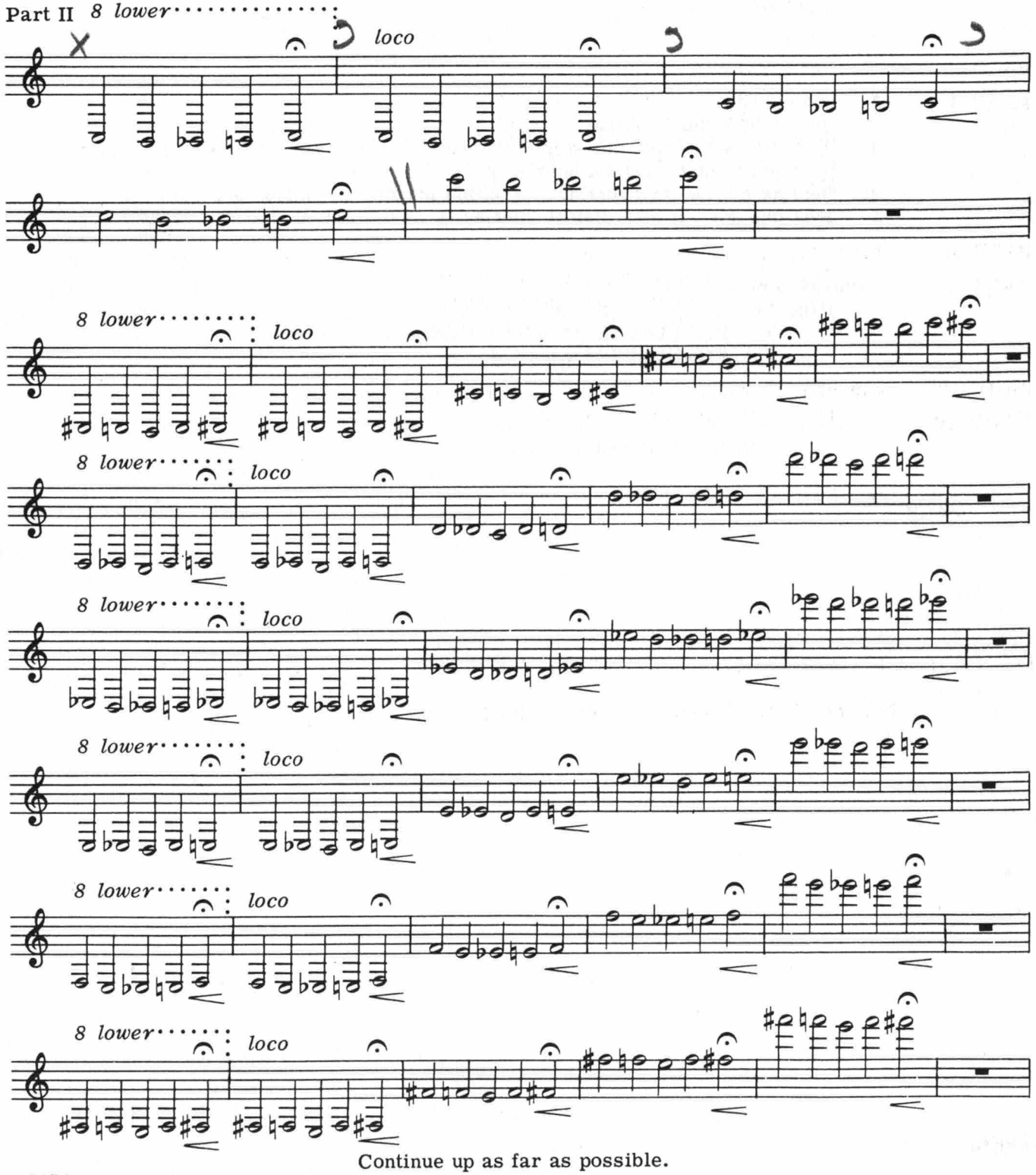
PART IV: Clarke's Characteristic Studies, number twenty-one.
1. Practice in same manner.

DO NOT HOLD BACK. YOU MUST DEVELOP A STRONG, CONSTANT FLOW OF AIR FIRST.

THE SOFT CONTROL IS DEVELOPED AFTER THIS.

Part I

1. Continue down.

2. Add octave when you reach Pedal "E".

Part II

Continue up as far as possible.

LESSON FIFTY

NOTE: THIS LESSON HAS FOUR PARTS.

PART I:

1. Big breath.
2. Continue down as usual.
3. Note: Add an octave on top when you reach Pedal "F" and continue in the same manner.
4. Rest.

PART II:

1. Big breath.
2. Blow freely (not too loud).
3. When you start back up, step on the gas gradually so that you blow stronger on the higher notes. Do not hold back.
4. Rest as marked and continue up in this manner as high as possible.
5. Rest one hour, at least, before continuing on to Part III.

PART III: Saint-Jacome's Grand Method

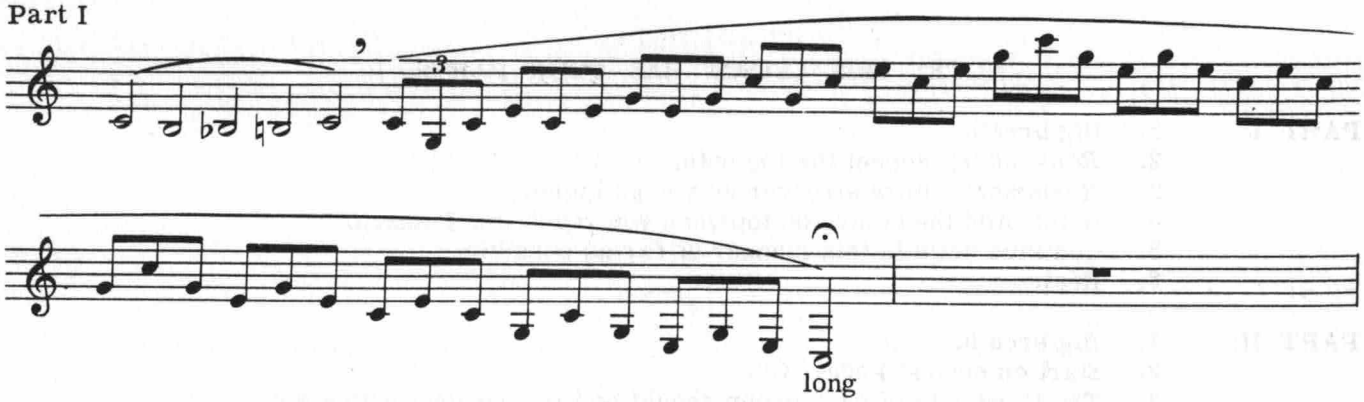
Page 198, exercise eighteen and models

1. Practice slowly and accurately. Then speed up.
2. Practice "K" tongue also.

PART IV: Clarke's Characteristic Studies, number twenty-two.

1. Practice in the same manner.

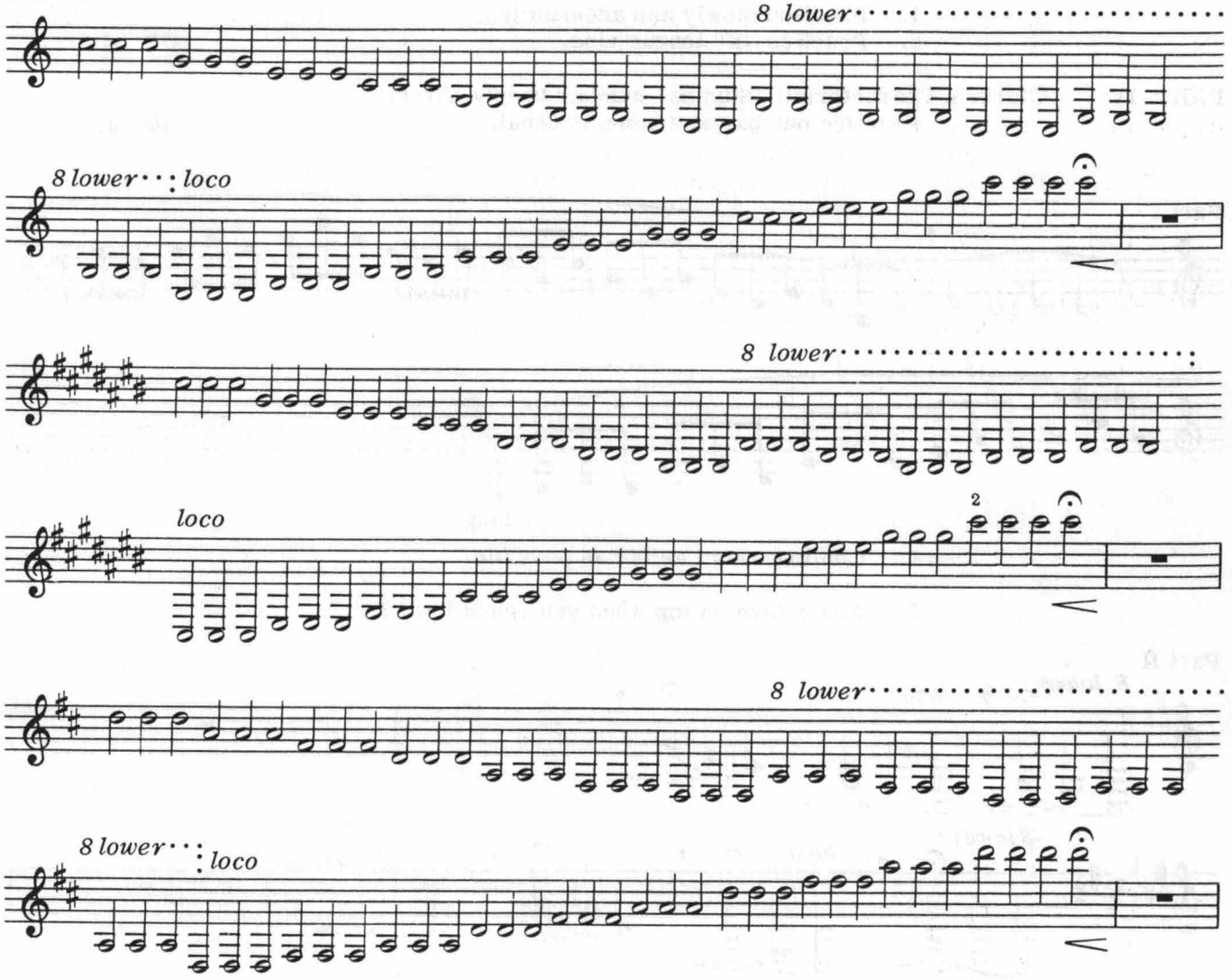
Part I



1. Continue down as far as possible.

2. Add octave on top when you reach Pedal "F".

Part II



1. Continue up as far as possible.

2. Rest at least one hour.

LESSON FIFTY-ONE

NOTE: THIS LESSON HAS FOUR PARTS.

PART I:
1. Big breath.
2. *Remember*, accent the top note.
3. *Remember*, blow stronger as you go higher.
4. Note: Add the octave on top when you reach low F sharp.
5. Continue down in this manner as far as possible.
6. Rest.

PART II:
1. Big breath.
2. Start on second Pedal "C".
3. The third note of each group should be the strongest, with a hold.
4. Blow stronger as you blow higher.
5. Continue up in this manner as far as possible.
6. Rest.

PART III: Saint-Jacome's Grand Method

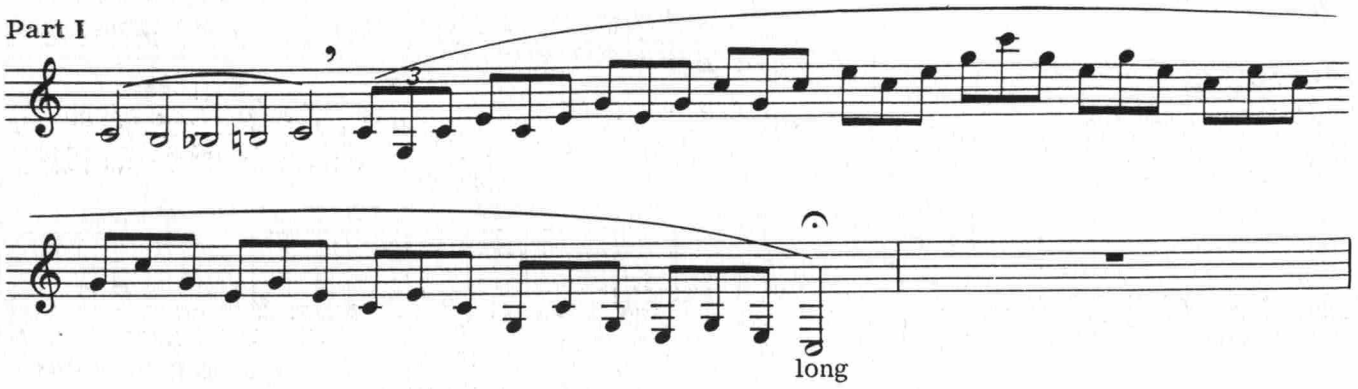
Page 199, exercise nineteen and models.

1. Practice slowly and accurately.
2. Practice "K" tongue also.

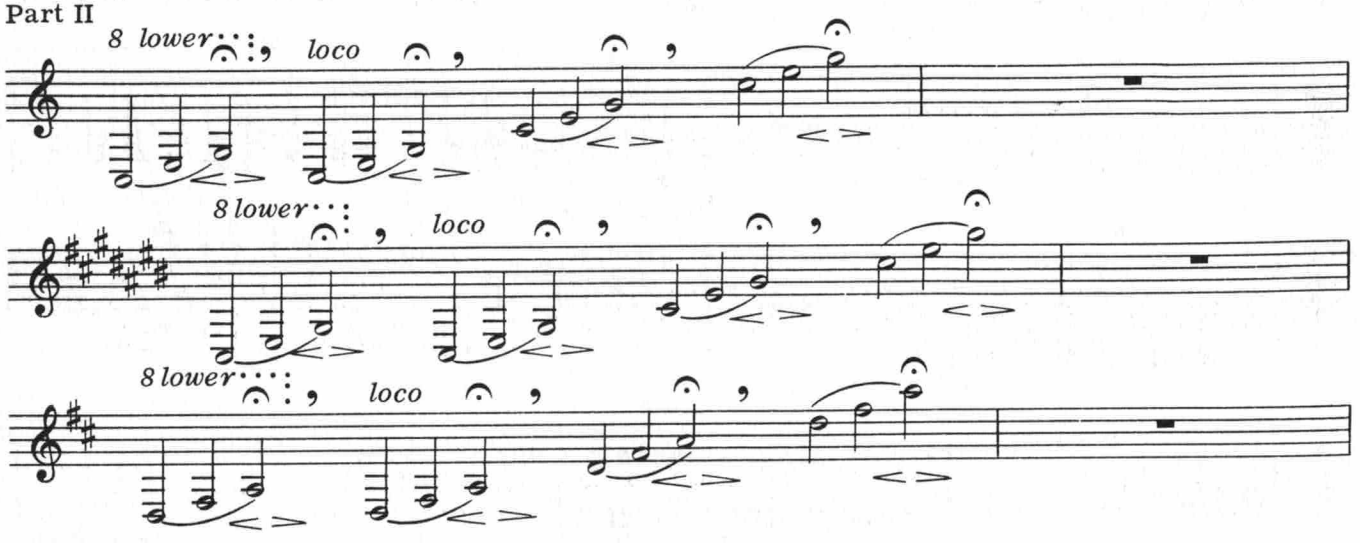
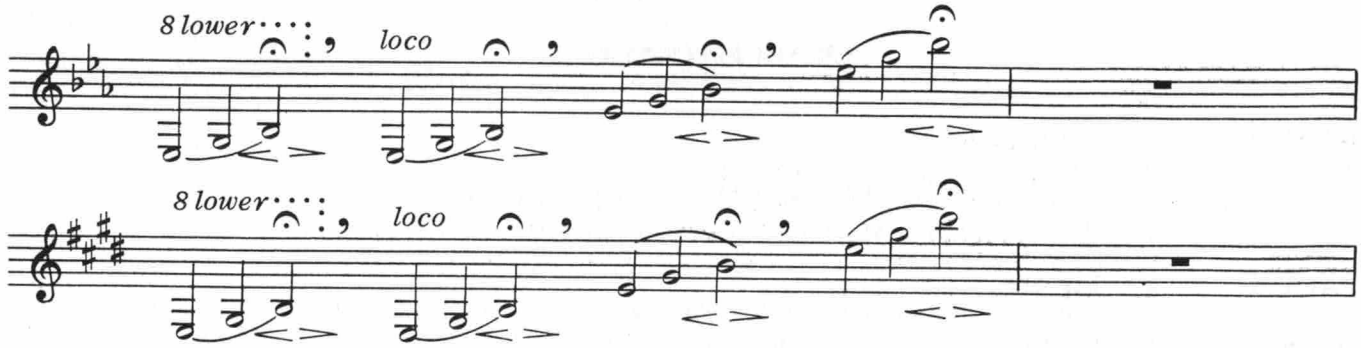
PART IV: Clarke's Characteristic Studies, number twenty-three.

1. Practice one bar at a time, as usual.

Part I

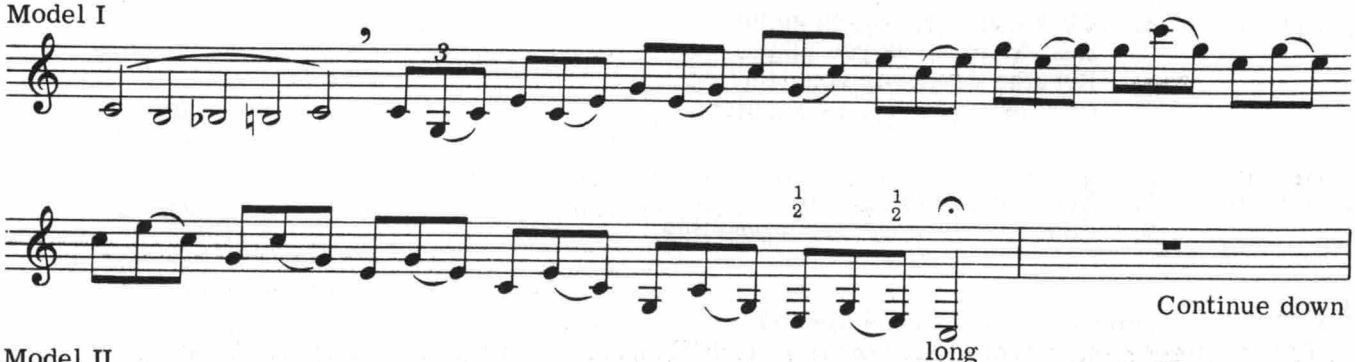
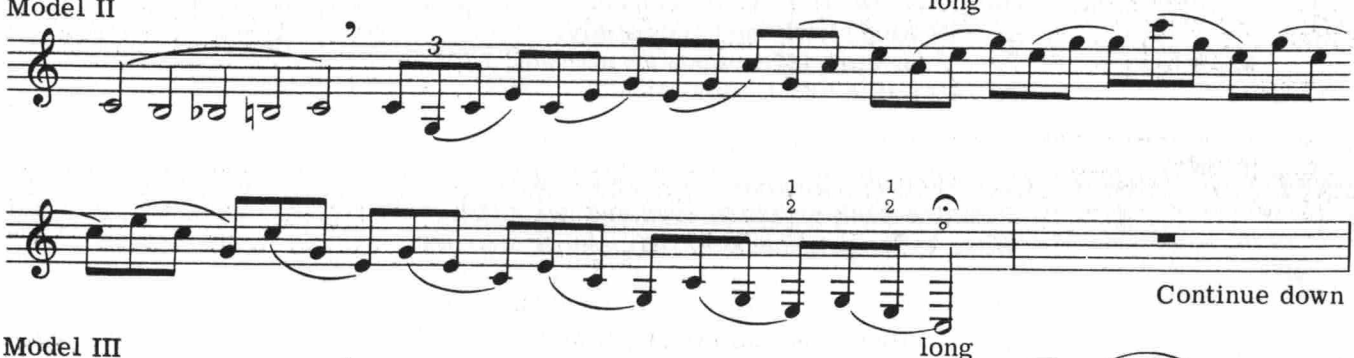


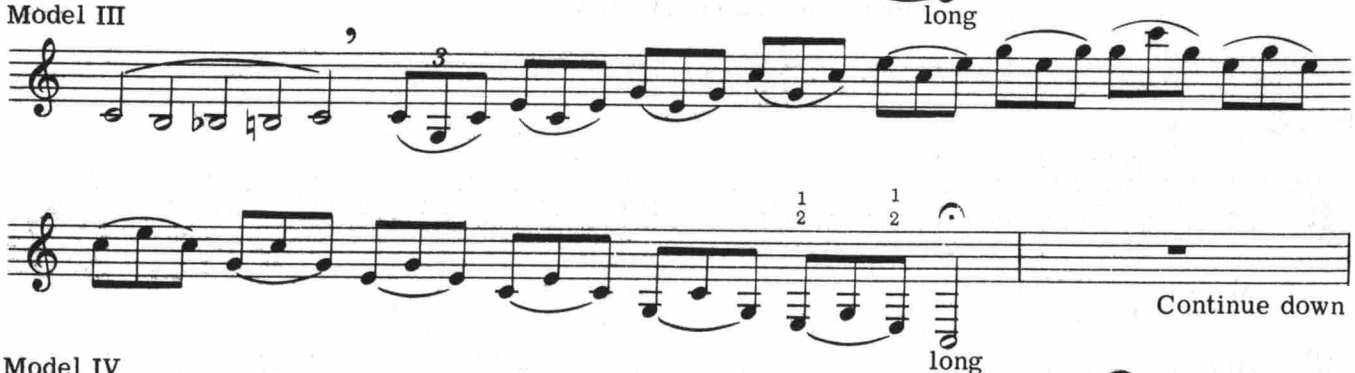
1. Continue down as far as possible.
2. Add octave on top when you reach low "F♯".

Part II

1. Continue up in same manner as far as possible.

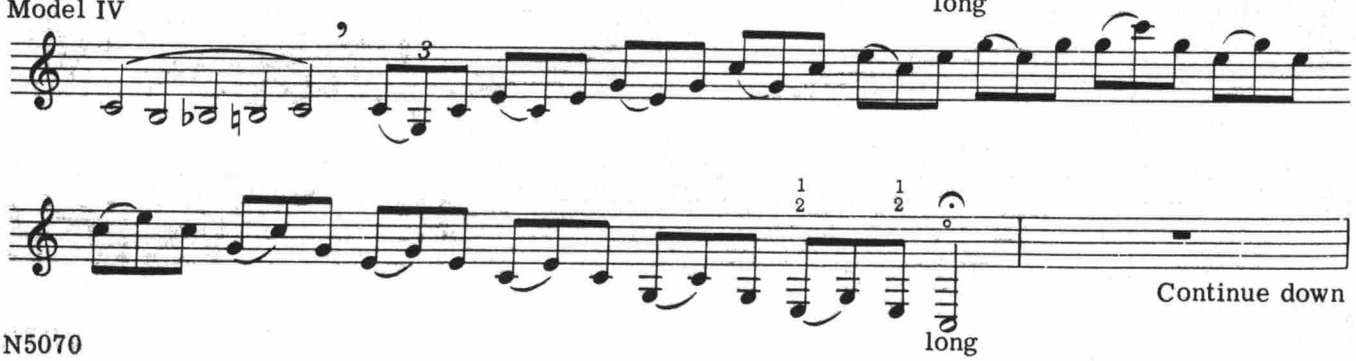
2. Rest at least one hour.

Models for practicing Part I

Model I

Model II

Model III



Model IV



LESSON FIFTY-TWO

NOTE: THIS LESSON HAS FIVE PARTS.

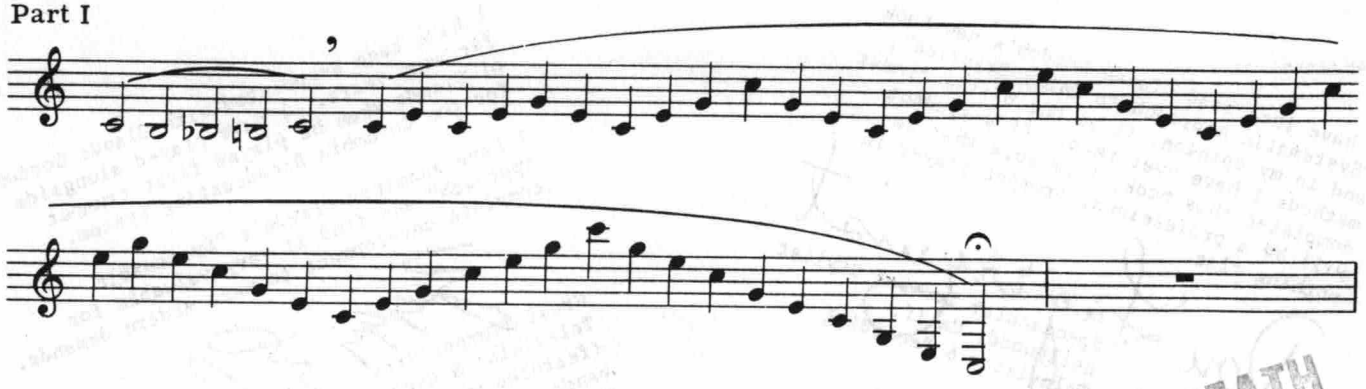
PART I:
1. Big breath.
2. Note: Add the octave on top when you reach low "G".
3. Continue down in the same manner as far as possible.
4. Rest.

PART II:
1. Big breath.
2. Start on Pedal "C".
3. Good, full attack on each note.
4. Blow stronger as you go up.
5. Rest as much as you play.
6. Breathe whenever you need to.
7. Continue up as far as possible.

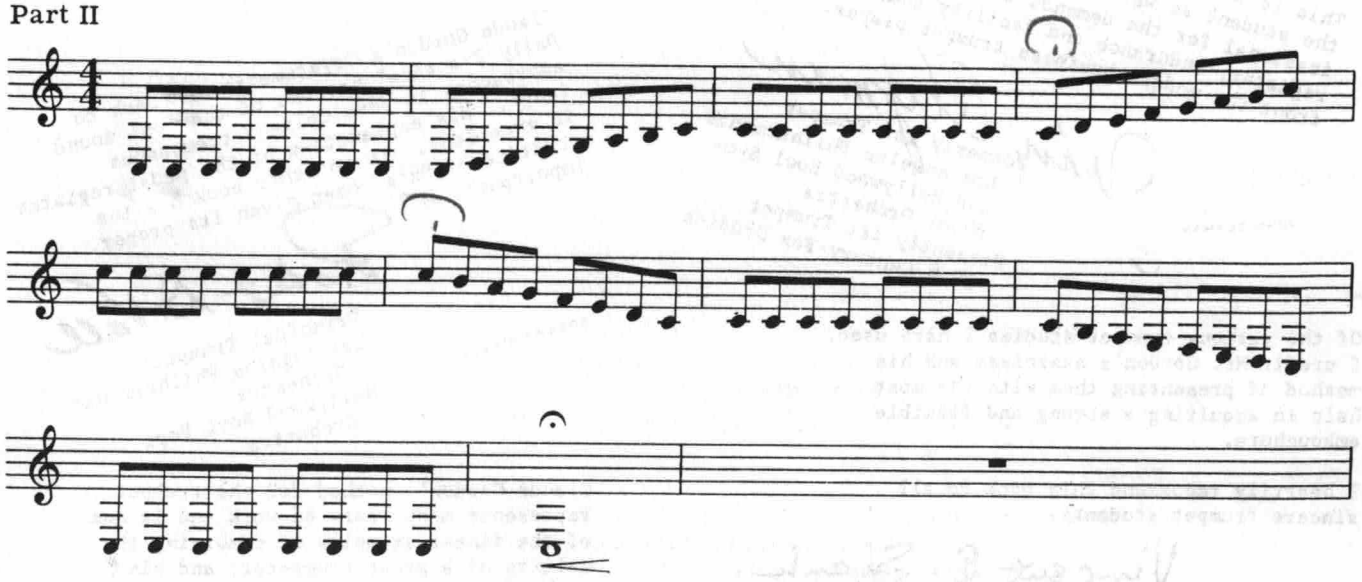
PART III:
1. The reverse of Part II.
2. Continue down as far as possible.

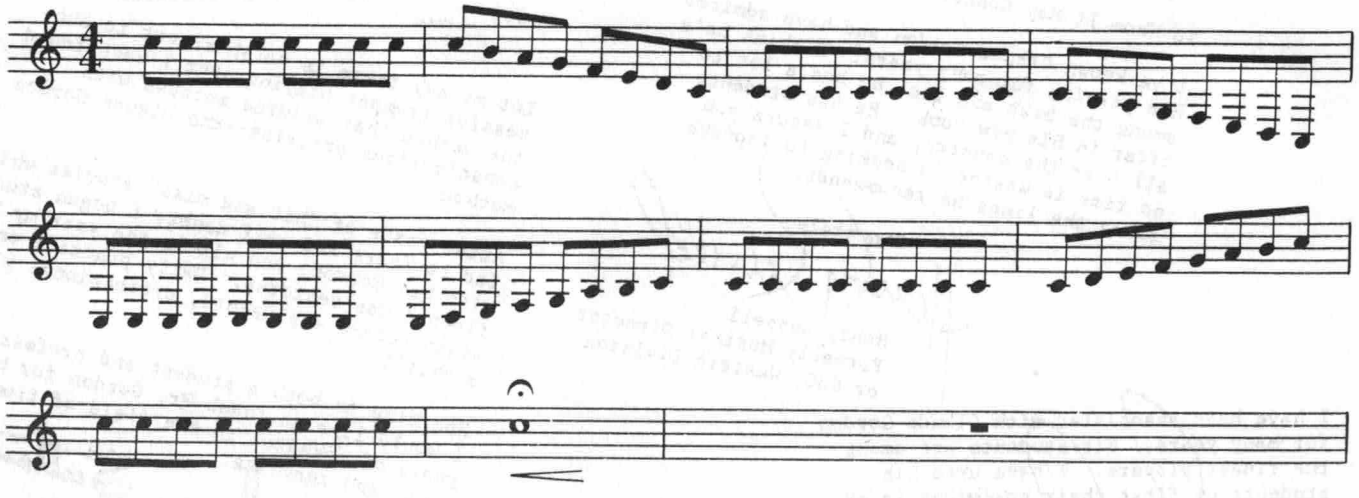
PART IV: Saint-Jacome's Grand Method
Page 200, exercise twenty and models.
1. Pratice slowly and accurately.
2. Then work for tempos as marked.
3. Practice "K" tongue also.

PART V: Clarke's Characteristic Studies, number twenty-four.
1. Practice each measure slow and accurate.
2. Work to tempos marked. Breathe as marked.

Part I

1. Continue down as far as possible.
2. Add one octave on top when you reach low "G".

BIG BREATH
CHEST UP

Part II

1. Continue up by half-steps as usual,as far as possible.

Part III

Continue down as far as possible.

DON FAGERQUIST

I have just read Claude Gordon's new book "Systematic Approach to Daily Practice", and in my opinion, it is one of the finest methods I have ever read. If a student completes this book, I am sure that he will be a professional trumpet player in nothing flat.

Don Fagerquist

Spectacular Trumpet Stylist
Hollywood, Calif.
Television & Recording

Every student of trumpet should have and use this method written by Claude Gordon.

This is the one method that truly prepares the student as well as the aspiring professional for the demands in the high register, endurance and facility that confront the modern business trumpet player.

John Clyman

JOHN CLYMAN

Formerly 1st Trumpet
Los Angeles Philharmonic
and Hollywood Bowl Symphony Orchestra
Presently 1st Trumpet
20th Century-Fox Studios

Of the various trumpet studies I have used, I credit Mr. Gordon's exercises and his method of presenting them with the most help in acquiring a strong and flexible embouchure.

I heartily recommend this book to all sincere trumpet students.

Vincent E. Shank

VINCENT E. SHANK

1st Trumpet for the
past 15 years in Las
Vegas show bands
(formerly with Russ
Morgan - Ted Fio Rito)

To Whom It May Concern:

I've known Claude Gordon and have admired his playing for many years. I think he's among the best and feel he has a lot to offer in his new book. He has students all over the country, and I assure you no time is wasted in seeking to improve along the lines he recommends.

Sincerely,

Henry Russell

Henry Russell
Formerly Musical Director
or NBC, Western Division

I have been associated with Claude Gordon for many years. His students are among the finest players. I have used his students on first chair positions in my orchestra, and I sincerely recommend his Systematic Approach to Daily Practice.

I have been associated with Claude Gordon for many years. I have played alongside of Claude when he played first trumpet for the Columbia Broadcasting System.

I have examined Claude's "Systematic Approach" and find it very valuable for complete development to meet modern demands.

Ziggy Elman

Great Trumpet Star
Television & Recording
(featured with the great
Television shows such as Benny
bands such as Benny Dorsey
Goodman, Tommy Dorsey
and Paul Weston. Also
records with his own band.

ZIGGY ELMAN

Claude Gordon's "Systematic Approach to Daily Practice" has one of the most sound approaches to developing a tremendous range. His explanation of the pedal register is excellent. In no other book has the practice of "k's" been given its proper importance.

Robert DiVall

ROBERT DIVALL

Principal Trumpet
Los Angeles Philharmonic
Orchestra
Hollywood Bowl Pops
Orchestra

Claude Gordon's method for the trumpet represents many years of work and is one of the finest examples of combining the talents of a great trumpeter, and his wonderful ability to pass on his knowledge to others.

I most sincerely recommend this fine work.

Larry Sullivan

1st Trumpet
Warner Bros. Pictures

LARRY SULLIVAN

Let me say there is no short cut to successful trumpet playing, but I have found the method that assures success with conscientious practice--the Claude Gordon method.

After years of "hit and miss" studies which led to fears and self doubt, I began studyin with Mr. Gordon; and within the year my confidence was restored. Daily practice once again became a pleasure, professional playi a thrill.

Speaking as both a student and professiona I would like to thank Mr. Gordon for his years of research in the field of trumpet study and teaching.

Chazz Sutton

Hollywood, Calif.

CLAUDE GORDON

SYSTEMATIC APPROACH to DAILY PRACTICE for TRUMPET

A 52-WEEK COURSE

- COMPREHENSIVE
- WELL ORGANIZED
- LOGICALLY PRESENTED

Claude Gordon's "Systematic Approach to Daily Practice for Trumpet" is designed to develop a register from the second C below low C to C above high C, along with the power, endurance, sound and control necessary to meet the demands required of the professional trumpet player.

READ WHAT THESE GREAT ARTISTS SAY ABOUT THIS BOOK

"This book presents an important step forward from previous methods of teaching trumpet. Students of his method will benefit from his thoughtful analysis of present day trumpet technique."
LEITH STEVENS, Motion Picture & Television Composer-Conductor

"I believe the Claude Gordon method of brass instruction to be the finest, a 'must' for the serious student!"
DAVID B. ROBERTS, Hollywood Recording Trombone Artist

"This is the first brass method book I've seen that is really a Method and not just a collection of hackneyed exercises. The material here is so comprehensive, well organized, and logically presented that no serious student or professional can fail to benefit from it. I believe this book will prove invaluable to brass teachers as well."
JOHN WANNER, 1st Trombone

"The Claude Gordon method book fits the demands of the modern-day trumpet player. His method far exceeds others tried in facilitating range, power and command of the instrument. This method book is a 'must' for any musician who cares."
MARSHALL HUNT, Louis Jordan & Ray Charles Orchestra

"I have known Claude for a number of years. I knew him as a great trumpet player and also as a great teacher. I think his new book should help everyone who is interested in being a good, strong trumpet player."
—CONRAD GOZZO, 1st Trumpet NBC Studios Television & Recording, Hollywood, Calif.

"As the first trombone of the Stan Kenton Band, I am required to play extremely loud, soft, high and controlled. Without Claude's book, I might have spent years searching for the consistency and stability that his method has achieved for me. I truly recommend this method for every student and professional."
DICK SHEARER, 1st Trombone, Manager

CARL FISCHER, Inc.
62 COOPER SQUARE, NEW YORK 10003
BOSTON • CHICAGO • LOS ANGELES • SAN FRANCISCO